

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

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INTERESTED • IN • FINE • AND • INDUSTRIAL • ART

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"THE FLIGHT INTO EGYPT" BY GOSSE HENDRICKS OF HOLLAND; A DECORATIVE TWO-TONE WOODBLOCK FROM THE MODERN ART PORTFOLIO COLLECTIONS OF "ETCHINGS AND BLOCK-PRINTS" PUBLISHED BY THE DAVIS PRESS, INC., WORCESTER, MASSACHUSETTS

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Woodcuts for Amateurs

GLENN BRUCE HAMM

MIAMI UNIVERSITY, OXFORD, OHIO

IT HAS not been so long since woodcuts were employed merely as an inexpensive means of reproducing illustrations on the printing press. In recent years, however, artists have begun to realize that the woodcut is an art medium in itself, and they have come to exploit rather than conceal traces of tool and material. Certainly there is no medium which holds in it for the amateur more fascination and better opportunity for sound instruction in craftsmanship. The high school student, especially, will benefit from the rigorous demands made by wood engraving on his patience and skill, and the instructor may be assured that his pupil will be kept interested from the time the first groove is incised until that awful moment when the block is ready to be proofed.

The beginner should attack wood engravings in the simplest way possible, and with as few tools as possible to avoid confusion. There are two methods of engraving—on the plank and on the end grain. By the former is meant cutting on the side of the grain, as if one were to cut a block from an ordinary board and engrave his design on the broad side. By end grain engraving is meant cutting the design across the end of the grain—that

is, across the grain as it stands on end. As the plank method is the easier of the two and the more practical from the standpoint of economy, we will discuss that method first.

Three tools are all that are necessary for the beginner in plank engraving—a fine scribe, a large "scoop" for gouging out the white masses, and a small, thin, sharp-pointed knife. The knife will have to be made by the craftsman, himself; the small blade of a penknife ground to the proper shape is ideal for the purpose. The scribe and "scoop" can be purchased from dealers in printing supplies. The engraver should be careful to secure strong, well-tempered instruments capable of holding an edge—and to keep them sharp; for a dull blade is not only ruinous to the disposition, but produces unsatisfactory results.

There are a number of kinds of wood of which blocks are made for plank engraving—maple, cherry, sycamore, white-wood, and gum. I have found the gum very satisfactory because of the ease with which it can be cut, its fine grain, and its toughness. Maple, however, has the advantage of standing up better under a long run on the printing press. In my opinion the beginner should start with the



gum, which can be obtained from any wood-working establishment. The blocks should be planed and sanded evenly, and if they are to be run with type on a printing press, they should be "type high," or as thick as a piece of type is high. If the school has a printing department, the type measurements can be obtained from the instructor. I have found that the most convenient size for the blocks is six by four inches. Care should be taken to see that they are not warped or are not thicker in any one spot than in another.

The beginner should draw his design carefully on the block. Since we are going to discuss the subject of designing later in this article, we shall content ourselves here with this one admonition. The masses should be outlined very carefully with the scribe. It is held in the hand in the same manner as the burin in end-grain engraving. The left hand holds the block firmly, turning it to the most convenient angle as the scribe ploughs its way around. The hand should never be held directly in front of the scribe, for occasionally the tool strikes a soft place in the wood, slips, and lodges with uncanny precision in the palm of the craftsman's hand. Those white areas which are large enough can also be picked out with the scribe.

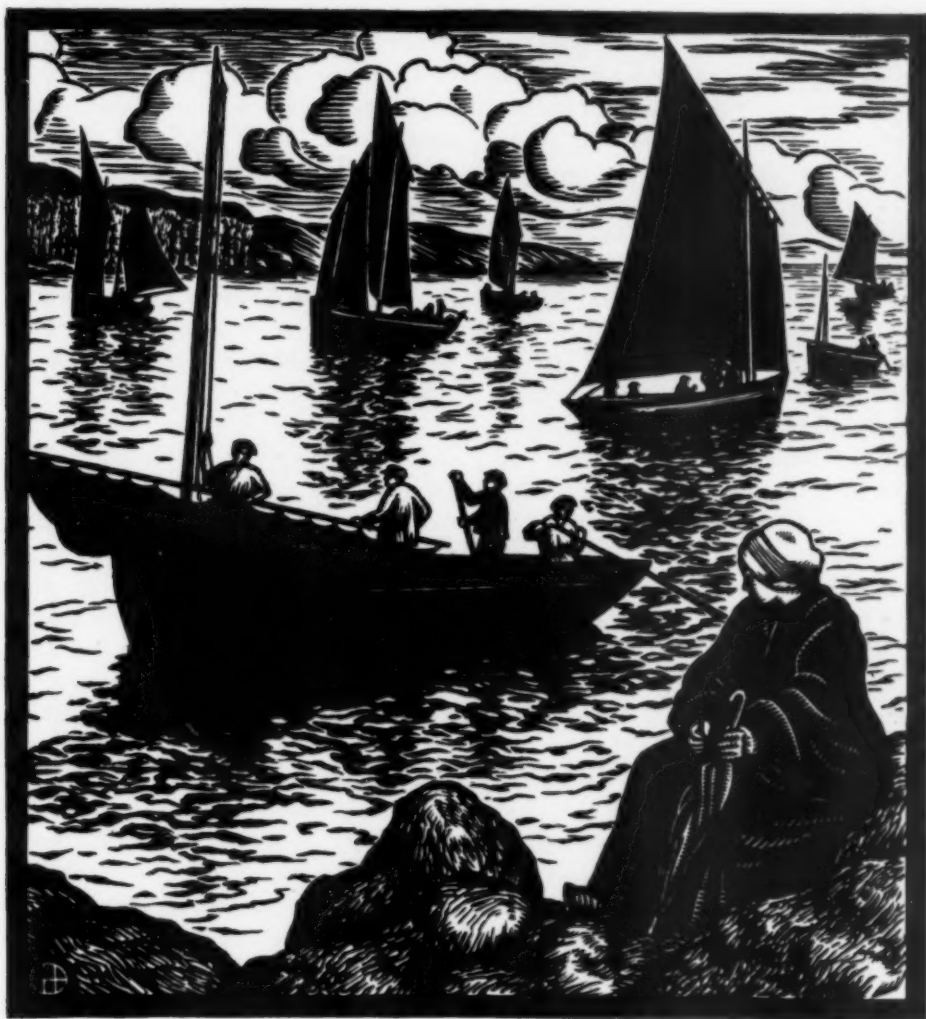
After the black masses are outlined, the larger areas of white are removed with the "scoop." These areas must be cut to a depth of about three-sixteenths of an inch; otherwise the paper will "creep" into the depression and be smeared. Care should be taken in cleaning out these white areas, for many a good block has been spoiled because the "scoop" was handled care-

lessly. The engraver should not attempt to split the masses out, although that may seem at times to be the easiest way, for the direction of the grain is often misleading and the split may extend farther than the engraver intended.

The small areas and fine lines are cut with the sharp-pointed knife. This is held as one would hold a pencil and at an angle of about forty-five degrees. Each line requires four strokes. The engraver traces one side of the line with the knife, turns the block, and traces the other side; then he removes the shaving by cutting it loose at each end. There are small scribes which are used for this, but I have found the knife more practical because it does not tear out the wood in cutting across the grain, and does not cast up a "burr." In cross-hatch, the individual white squares are outlined on each side with the knife. If cut at the proper angle, the chips will drop out. As the beginner progresses toward more complicated designs, he will find this little "home-made" instrument more and more useful and will depend on it for almost all of his novel effects.

In end-grain engraving the beginner finds a new difficulty with which to cope—a surface as smooth as glass and as slippery as ice; and he must be more careful to keep his fingers out of the way. But because of the fact that the design is cut on the end of the grain, he can engrave with greater surety that the wood will not tear out, and he can cut finer lines and print a larger number of copies.

A larger assortment of instruments is used in end engraving, differing from those used in plank engraving in that they have flat cutting edges. These instru-



"FISHING BOATS," A WOODBLOCK FROM FRANCE BY JEAN LOMBARD, ILLUSTRATES A COMBINATION OF THE BLACK LINE AND WHITE LINE WOOD ENGRAVING TECHNIQUE. THIS PRINT IS REPRODUCED FROM THE MODERN ART PORTFOLIO "ETCHINGS AND BLOCK PRINTS" PUBLISHED BY THE DAVIS PRESS, INC., WORCESTER, MASSACHUSETTS

ments must be purchased in sets and can be obtained from manufacturers of printing supplies. The blocks must also be purchased ready prepared, for because of the difficulty of obtaining trees whose circumference is large enough, small blocks must be glued together, carefully finished on special machines. These blocks are furnished in maple and boxwood. Although the boxwood costs a great deal more than the maple, it is better because of its finer grain and the greater ease with which it can be cut.

As in plank engraving, the design is drawn on the block and outlined with one of the smaller instruments. After the design is outlined the instrument to be used is determined by the width of the area to be removed and the depth to which it must be cut. All of the tools are held with the handle resting in the palm of the hand, and the fingers guiding the blade. Keeping in mind the different demands made by end-grain engraving and the greater care required, the instructions given for plank engraving will apply generally to this second method.

Although repairs made on blocks are seldom satisfactory, they can be made by mixing fine sawdust and glue or shellac, filling the incisions with the mixture, and recutting; or a hole can be bored in the block, plugged up with a bit of the same kind of wood as the block, and recut. In this latter case the plug should be dipped in resin dust to insure a perfect fit and a permanent repair.

Of course, every block presents its individual problem, and the novice must work out his own solution; but the above rudimentary suggestions should enable him to start right in a medium whose

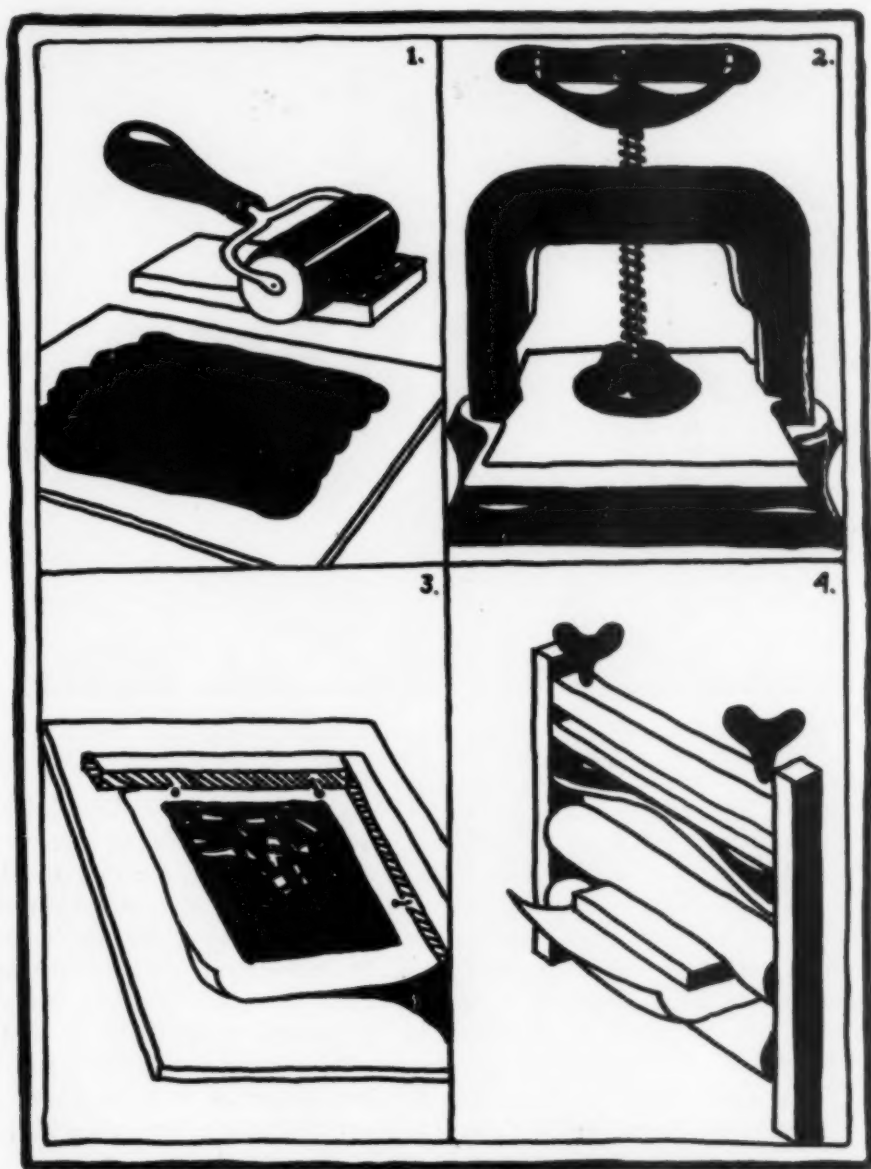
requirements are a little artistic ability, a steady hand, and unlimited patience.

The wood engraver has two methods of design from which to choose; one of these is the "white line" and the other the "black line." In the former he considers the blocks as a black mass on which he designs by digging out high lights and white masses. In the second he considers the block as a white sheet on which he leaves lines standing in order to imitate as closely as possible pen and ink.

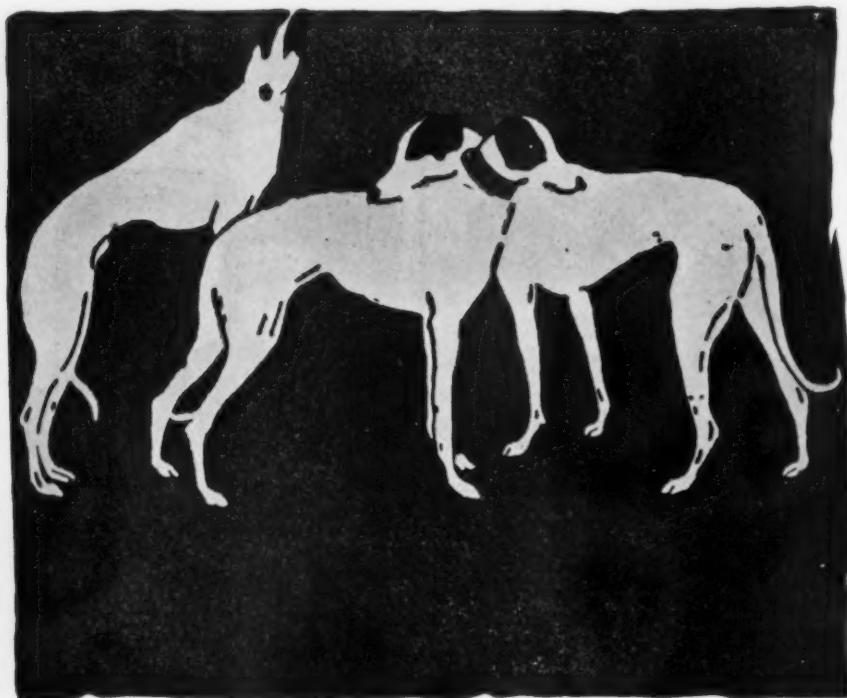
It is needless to say that the white line method is the more spontaneous of the two and the more natural to woodcut technique. The beginner will find it easier to cover his block with India ink and draw in his design with china white. The ink must be allowed to stand for some time before the white is applied so that it will not be inclined to flake. All of the white areas on the block are then drawn in carefully with the china white and removed with the tools. After the engraver has had some experience, he will merely suggest the outlines of his design and let the scrives and burins do the rest.

In the black line method the engraver draws very carefully with pen and ink and cuts around the lines, leaving them standing. This is infinitely harder than the above method, and the results obtained are not so fine aesthetically or so characteristic of the woodcut technique. Since this method is so difficult and its results are usually stiff and constrained, I should advise the beginner to concentrate his interest in white line engraving, dabbling in black line only as a matter of curiosity, if he dabbles in it at all.

The beginner should remember at all



SIMPLE APPARATUS FOR PRINTING WOOD ENGRAVINGS. 1, THE BRAYER FOR ROLLING OUT THE INK AND A HEAVY PLATE OF GLASS OR SLAB OF STONE ON WHICH THE PRINTER'S INK IS ROLLED OUT; 2, A LETTER PRESS; 3, A BACKING PLATEN OF BEAVER BOARD WITH RIGHT-ANGLE STRIPS NAILED TO THE PLATEN SO THAT THE BLOCK MAY BE ACCURATELY PLACED OVER THE PAPER; 4, A CLOTHES WRINGER WHICH MAY BE USED AS A PRESS FOR PRINTING THE BLOCK. GLENN BRUCE HAMM DESCRIBES THE USE OF THIS APPARATUS IN HIS ACCOMPANYING ARTICLE



"GREYHOUNDS," HARRIET SUNDSTROM, SWEDEN. A BLOCK PRINT FROM "ETCHINGS AND BLOCKPRINTS," A MODERN ART PORTFOLIO PUBLISHED BY THE DAVIS PRESS, INC.

times that he is engraving in wood, and should not attempt to conceal the evidences of his material and tools. He should not be too finicky about having corners square and outlines extremely regular. In cutting his lines and gouging out white masses he is bringing light out of darkness and he should consider his block in terms of values, light and shade.

And now a word or two about the type of design. Of course, the beginner will attempt only the simplest in starting. He should concern himself at first only with the black and white relief. He should not attempt anything "delicate," but should try to interpret the spirit of the woodcut in his design.

In order to widen his knowledge of how to obtain rendering effects the novice should study the cuts of other engravers. He will discover for himself a number of ways to render certain effects and by studying the woodcuts of others, he increases his own facility in handling his tools and develops an instinctive appreciation of the requirements of the medium. There are no better masters to follow than Holbein, Durer, Bewick, John and Paul Nash, J. F. Greenwood, and some of the modern European engravers.

If no printing department is available or the art instructor prefers to print the cuts in the art department, this can be done with a small outlay of expense for

equipment. For a number of years, I printed my own cuts by hand and obtained prints that were quite as satisfactory as those I obtained on presses. A roller for inking, a sheet of heavy glass or smooth stone on which to roll out the ink, and a contrivance for securing pressure are all that are required for printing by hand.

The roller should be perfectly round and smooth and fairly soft. The kind used by printers for pulling proofs is especially suitable for this purpose. A chunk of printer's ink about as large as a marble is smeared on the glass or stone

and rolled out smooth with the roller, which is then run over the cut several times and in several directions to insure even distribution. The block is then turned face downwards on the paper and pressure applied. It may be found necessary to increase or decrease the amount of ink according to the size of the block and the amount of black surface to be printed.

There are a number of ways to obtain pressure. For my own purpose, I have found that a good-sized letter press was most suitable. This can be obtained at almost any second-hand office furniture



"COCK FIGHT" IS A WOODBLOCK FROM SWEDEN BY C. O. PETERSEN, AND IS AN EXAMPLE OF THE WORK OF THE SWEDISH WOOD ENGRAVERS INCLUDED IN THE "ETCHINGS AND BLOCK-PRINTS" PORTFOLIO OF THE "MODERN ART" SERIES

store or dealer in scrap iron. If the press is used, "backing" for the paper must be provided. A strip of beaver board makes an excellent platen. Several layers of blotting paper secured by two strips of thin wood nailed down at right angles to each other on the beaver board make a perfect backing, distributing the pressure evenly over the block. In order to facilitate centering, three nails may be driven in the sides of the strips and the block rested against them when it is placed on the paper for printing.

Although it is not so satisfactory as the press, an old washing machine wringer can also be used for printing. The rollers are screwed down until they give the proper pressure, the paper placed on the block and run through the wringer. A

soft roller having handles on both ends is sometimes used for obtaining pressure. The block is inked, turned face upwards, and the paper laid on it. The roller is then run over the paper. Of the three methods this is the least satisfactory because of the fact that it does not afford sufficient or even enough pressure and that the paper frequently slips on the block, spoiling the print.

For general purposes ordinary glazed paper can be used for woodcut prints. But if softer textures are desired, charcoal paper, eggshell board, and even bogus paper can be used. The paper should not be so heavy or have so uneven a surface that a clear print cannot be obtained. The individual can suit his own tastes in the choice of paper.



TWO CHRISTMAS WOOD CUTS, "MARY" AND "THREE WISE MEN." WOOD ENGRAVING IS FOUND TO BE WELL SUITED TO CHRISTMAS CARD DESIGNING AND DECORATION



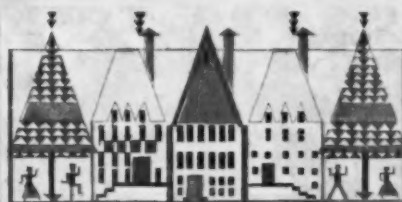
FOUR LINOLEUM BLOCK PRINT GREETING CARDS DESIGNED
BY PUPILS OF AMANDA WESSEL, SPRINGFIELD, ILLINOIS



A MARCH OF GOOD CHEER



A Merry Merry Christmas



Season's Greetings to All of You



CHRISTMAS GREETING CARDS IN THEIR MANY TECHNIQUES AND MEDIUMS ARE AN EVER-FASCINATING PROBLEM FOR SCHOOL ART WORK FROM THE PRIMARY GRADES THROUGH HIGH SCHOOL CLASSSES



PERSONAL GREETING CARDS DESIGNED BY THE SENDERS HAVE A UNIQUE CHARM. THEY MAY BE SUGGESTIVE OF THE PERSONALITY, THE SURROUNDINGS, OR THE INTERESTS OF THE SENDER



DESIGNS FOR CUT LEAD BOOK-ENDS BY STUDENTS OF JEAN O. MITCHELL, ART INSTRUCTOR,
UNIVERSITY OF FLORIDA. THE WAY THESE BOOK-ENDS ARE MADE IS DESCRIBED IN THE
ACCOMPANYING ARTICLE

Book-ends with Cut Lead Designs

JEAN O. MITCHELL

INSTRUCTOR, UNIVERSITY OF FLORIDA, GAINESVILLE, FLORIDA

MANY were the "Oh's!" and "Ah's!" exclaimed over our exhibition of book-ends at the close of summer school this year. The neutral gray patterns in lead tacked to brilliantly enameled book-ends with round-headed tacks were very satisfactory.

A goodly number of our designs were of the primitive animal type, birds, ships, or Oriental or Old World motifs.

The book-ends of one-fourth-inch white pine screwed to heavy sheet metal bases were made by the manual training students for twenty-five cents a pair. These were sandpapered and given two coats of enamel in Chinese red, turquoise blue, dark green, and black.

The thin sheet metal lead can be obtained from a plumber's shop or a wholesale hardware company. Two-pound or one and a-half-pound lead will be sufficiently thin to cut easily.

Directions for making the designs were given as follows: Trace the shape of the

book-end on paper. Draw a margin one-half-inch wide within this space. Sketch in the design motif letting it touch the margin on all sides. Give all parts which touch the margin enough thickness to look substantial when cut from metal. Carefully outline all background spots to be cut out. Outside of the book-end shape design scallops one-fourth-inch wide. These, when cut, are bent back over the edge of the book-end and tacked down to give it a complete and rugged appearance.

The lead, which is soft and apt to be marred, should be sanded and then beaten with a round-headed hammer. The designs are then traced on with a sharp-pointed pencil. Use a stencil knife to cut out the background parts.

Round-headed gimp tacks, number three, are used to fasten the lead designs to the wooden book-ends. Plan the arrangement of the tacks to add interest to the design.

"IN A WORK OF ART, ORDER IS SEPARATED FROM
DISORDER, AND BEAUTY, IF IT BE THERE, IS EASY TO
PERCEIVE"

—Joseph Breck



The Use of Old Christmas Cards in Creative Work

S. E. E. HAMMOND

ASSISTANT SUPERVISOR OF ART AND HAND WORK,
SPRINGFIELD, MASSACHUSETTS

SAMPLE Christmas cards, such as the dealers in cards have in albums for the convenience of their patrons, and cards that have been used, offer a splendid opportunity for creative work in color, design, and construction. It also brings the child into direct contact with the best there is in Christmas cards and the true Christmas thought.

There are many ways in which these cards, envelopes, and linings can be used; such as greeting cards, bookmarks, calendars, blotters, box decorations, mosaic vases, etc. They also furnish excellent suggestions for pupils' blackboard drawings both as to subject matter and coloring.

When this material is used in making greeting cards, whether they are taken from the album or have been previously used, it is necessary to mount them. The desire to select the proper mount furnishes the incentive to understand color harmony. The colored papers may be chosen from the envelope linings and the school supply of mounting papers. The margins should be quite narrow, about one-eighth of an inch. When mounting the card paste only at the corners.

The envelope or folder should be made one-fourth of an inch longer and wider than the mounted card. It is suggested that the color of the paper used for the

envelope or folder should in most cases be the color of the card itself, not one of the colors in the design. When the pupils are allowed to plan their envelopes, folders, and seals many interesting designs will be developed.

In cards that cannot be used as greeting cards, such as personal cards and those having writing on the face of them, many beautiful scenes and interesting spottings of color will be found. The finders can be used to great advantage in selecting these gems of color. The sizes and shapes of the oblongs cut out will suggest different ways in which they can be utilized, such as pictures for calendars; decorations for boxes; mounted on felt, ribbon, leather, or paper for bookmarks; or covers for blotters.

The lining papers also make attractive bookmarks. Cut a long oblong from the lining paper, apply a narrow strip of paste on all four edges, and paste on a contrasting color of plain paper. When dry, cut out leaving a narrow margin of the plain paper. This may be mounted on felt, leather, ribbon or paper and cut to whatever shape desired.

Another use for the lining paper is in the making of a simple card to place in a package. Cut the lining paper as a simple folder. Apply a narrow strip of paste to



PEASANT GIRL, DRAWN IN PENCIL OUTLINE AND TEMPERA WATER COLOR BY
MARGARET LEMOS FOR AN INTERIOR OF A HOME, DONE IN BRITTANY PEASANT STYLE

The School Arts Magazine, December 1932

all edges, paste on white drawing paper. When dry, cut out leaving a narrow margin of the white paper and fold the folder. From the old Christmas card envelope cut an oblong in good proportion to be used as a card inside the folder. The personal message may be written on this card.

A third use of the lining papers is in making calendars. Some of the designs are very attractive as a background on which to mount a calendar pad. Apply a narrow strip of paste to the edges of the entire lining paper, paste on a plain paper. Paste the calendar pad, considering good spacing and margins. A small paper hanger can be cut from paper and pasted on the back of the calendar.

Still another use of the lining papers is

in making mosaic vases. Any size or shape of bottle, vase or other container may be used for the foundation. Cut the lining papers in different kinds and sizes of triangles and rectangles. Applying paste to the glass, paste the papers on being careful the edges meet but do not overlap. When the object is completely covered including the upper and lower edges, set away until it is thoroughly dry, then outline each piece using India ink. Give the entire surface a coat of white shellac. The accompanying pictures illustrate some of the work that has been done by pupils in the fourth, fifth, and sixth grades.

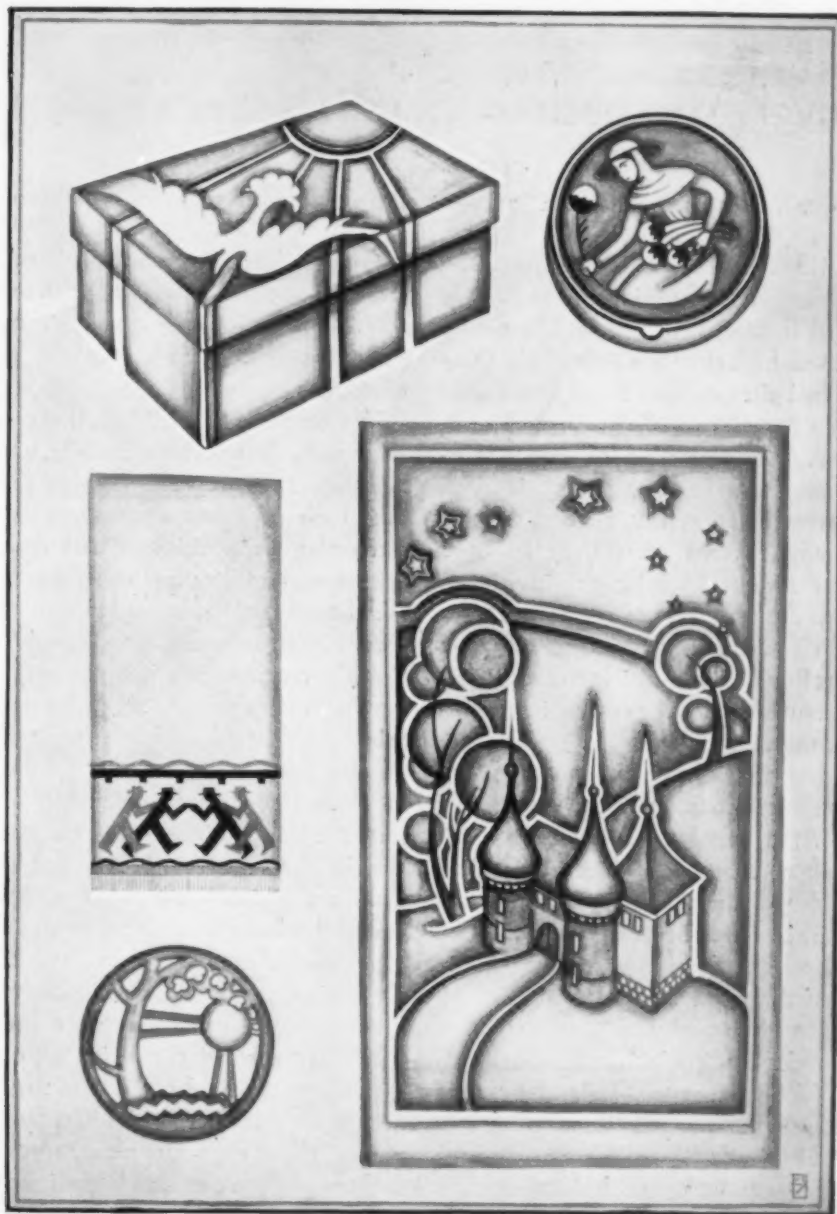
NOTE—The albums containing the Christmas cards can be purchased from the dealer at a nominal cost.



SIMPLE CHRISTMAS SCENES ARE SUGGESTED FOR WINDOW DECORATIONS BY CLARICE A. JOYCE, ART TEACHER, JUNIOR HIGH SCHOOL, GILBERT, MINNESOTA



COMMERCIAL PUBLICITY DESIGNS FROM THE "COMMERCIAL ART AND LETTERING" PORTFOLIO, SHOWING FLAT TONE RENDERING. ON THE OPPOSITE PAGE ARE APPLIED DESIGN USES FOR MOTIFS SUGGESTED BY THIS PORTFOLIO PAGE



THE PAGES OF THE MODERN ART PORTFOLIOS PUBLISHED BY THE DAVIS PRESS, INC. OF WORCESTER, MASSACHUSETTS, OFFER A WEALTH OF INSPIRATIONAL DESIGN IDEAS FOR MANY PURPOSES. THE PAGE ABOVE SHOWS THE APPLICATIONS PLANNED BY AN ART STUDENT FROM PLATE 2 OF "COMMERCIAL ART" MODERN ART PORTFOLIO

Novel Approach to Christmas Card Designing

BERNICE S. MOORE

JOHN MARSHALL JUNIOR HIGH SCHOOL, SEATTLE, WASHINGTON

CHRISTMAS Time! Christmas Cards! And thoughts turning to the holiday spirit of festivity! All this was in the air and it was high time to think of designing individual gift cards in the 9th grade Art I class.

Now, to first-year art students, Christmas usually suggests such trite ideas as holly wreath and berries, a sleigh running over snow-covered ground, or an open fireplace with stockings hung up invitingly.

I was almost afraid to mention Christmas for fear that some such ideas would become fixed and impossible to change and so I hit upon a novel presentation which proved rather successful.

As the class gathered one morning, they were surprised to find a Victrola in the art room. After they had been supplied with lettering pens and ink, Japanese brushes, charcoal and paper, I asked them to draw with any of these media the ideas that the music suggested to them. I did not once mention the word Christmas.

The music I used was "The Parade of the Wooden Soldiers," "The Doll Dance," "The March of the Marionettes" and "The Dance of the Miratons" from the Nutcracker Suite.

Their faces lit up with ideas as they heard the music, for all of them knew stories that they had learned in the music room concerning each piece. Soon everyone was drawing gay little dolls, marching

wooden soldiers, and funny little marionettes. The spirit of play had been aroused and they were joyously drawing these gay little toys and had not once thought of Christmas.

The next day I asked them if they knew what these drawings were to be used for and they could not guess. I asked them to take their toys and work them into an interesting composition of dark and light with center of interest, etc. After a few sketches on the board, they understood that they were to arrange their compositions so that the eye would be led over the whole design. And again they set to work to see who could work out the most clever arrangement.

When a good composition was worked out, the student inked over the charcoal sketch, thus making his design in flat black and white. These patterns were then traced backwards and transferred to a whitewashed linoleum block. (Of course, the design had to be traced backwards in order to come out right when printed.) The black parts of the design were inked directly on the linoleum just as they were on the original design. This enabled the student to see the white parts more clearly and not become confused in cutting out his design backward. The black spaces were, of course, left standing and the white parts were cut away.

As the blocks were finished, the students



MUSIC INSPIRED THESE UNUSUAL BLOCK PRINT CHRISTMAS CARDS. COLOR ADDED AFTER THE LINOLEUM CUTS WERE PRINTED LENDS INTEREST TO THE DESIGNS. BERNICE S. MOORE, JOHN MARSHALL JUNIOR HIGH SCHOOL, SEATTLE, WASHINGTON

went to a table arranged for printing with printers ink and roller. Several prints had to be taken before good ones were obtained.

When these were dry, a little color was added and very attractive cards were the result.

Prints from these blocks were sold at Christmas time and the money used to buy attractive vases and flower holders for the art room.

In such a project, some students are always through before others and in order to keep them supplied with work, they were allowed to make little block-printed gift cards, place cards, and envelope lining papers.

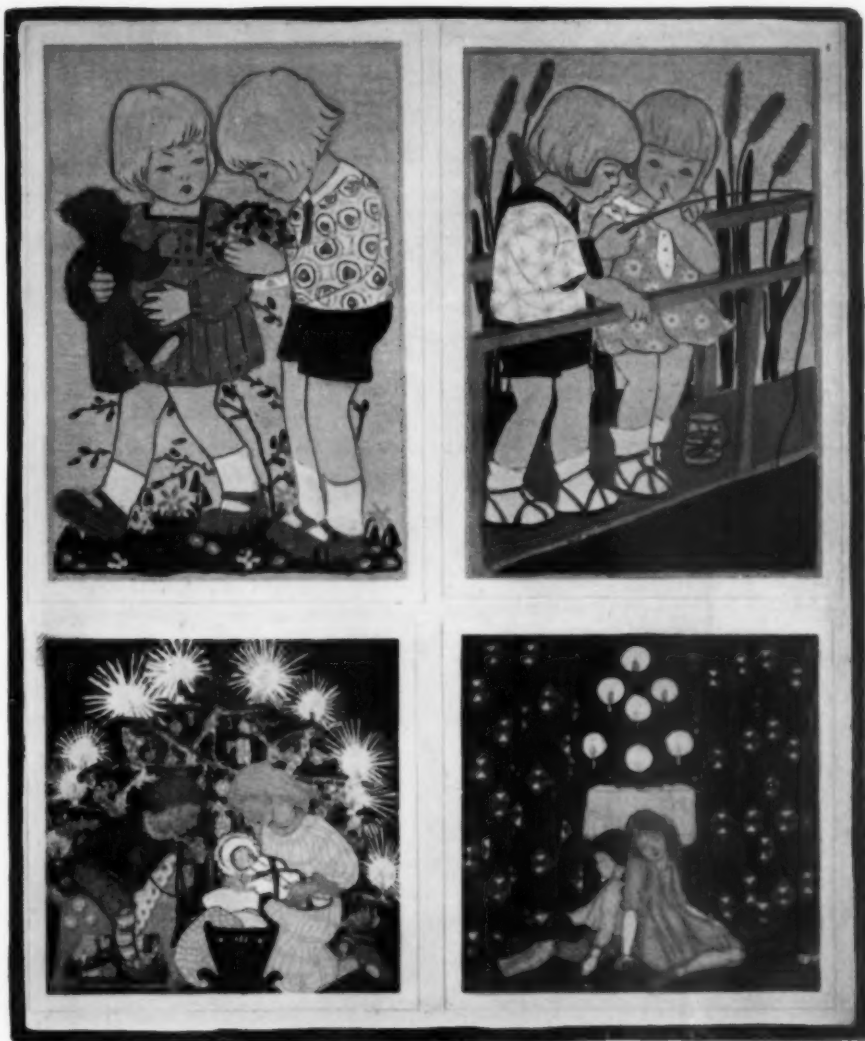
One process they used for making

envelope linings was as follows: Various colors of oil paint were put in a saucer and mixed with a little turpentine. This was then put into a large flat pan of water. The oil and turpentine, of course, floated on top of the water in beautiful and amazing patterns. Sheets of paper were dropped flat on the water and then quickly lifted up. The most intricate and oftentimes lovely patterns were picked up on the paper. These papers were used for Christmas card envelope linings, for the students made their own envelopes in which to mail their cards.

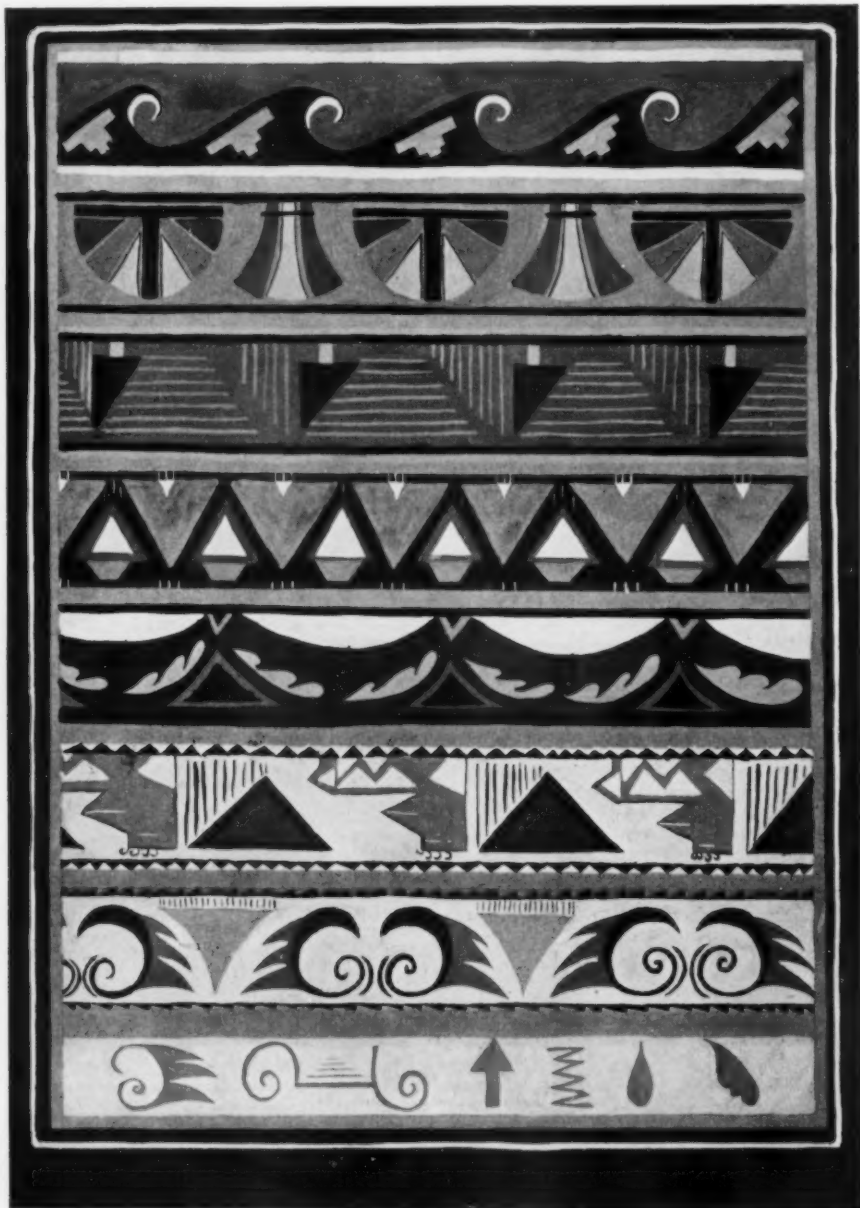
A great deal of fun was had throughout the whole project and the students were quite happy with their lovely cards.



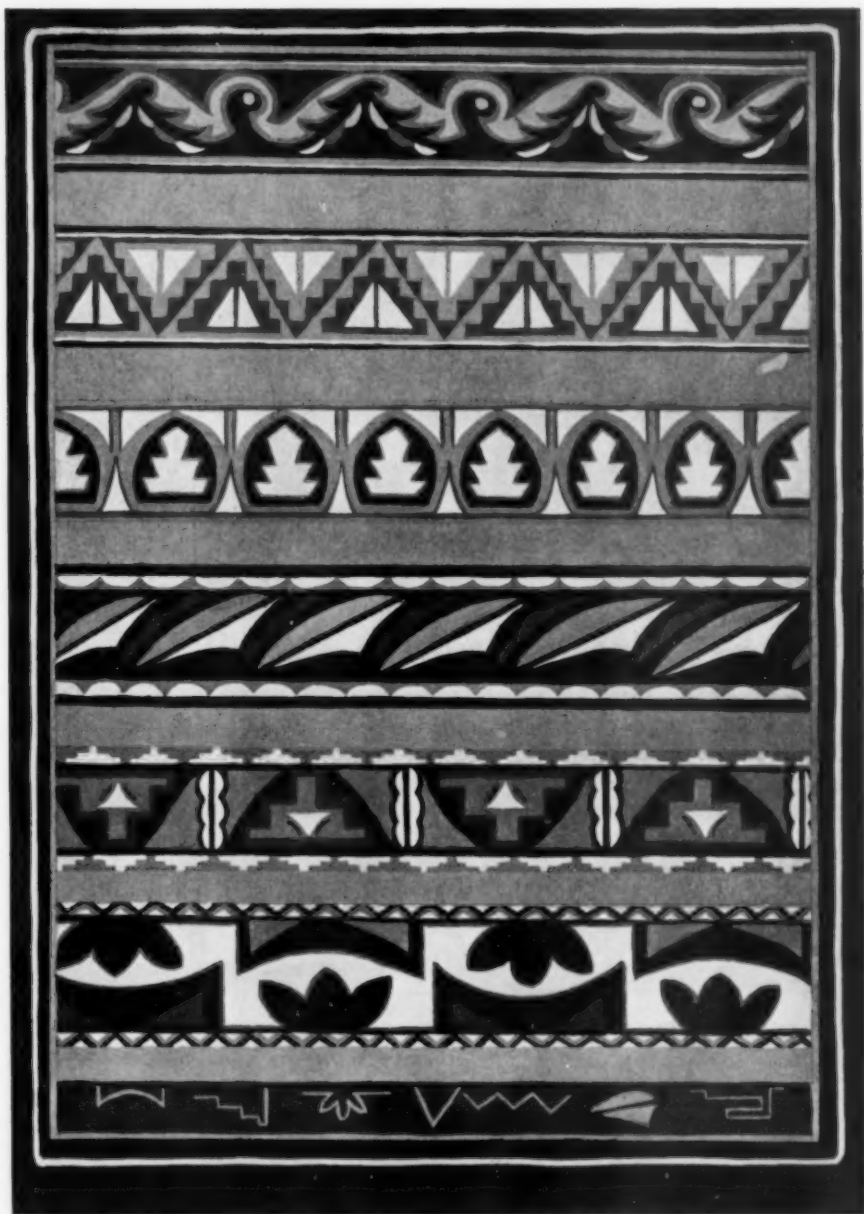
A BLOCK PRINT CHRISTMAS CARD BY A PUPIL IN THE JOHN MARSHALL JUNIOR HIGH SCHOOL, SEATTLE, WASHINGTON. BERNICE S. MOORE, ART INSTRUCTOR



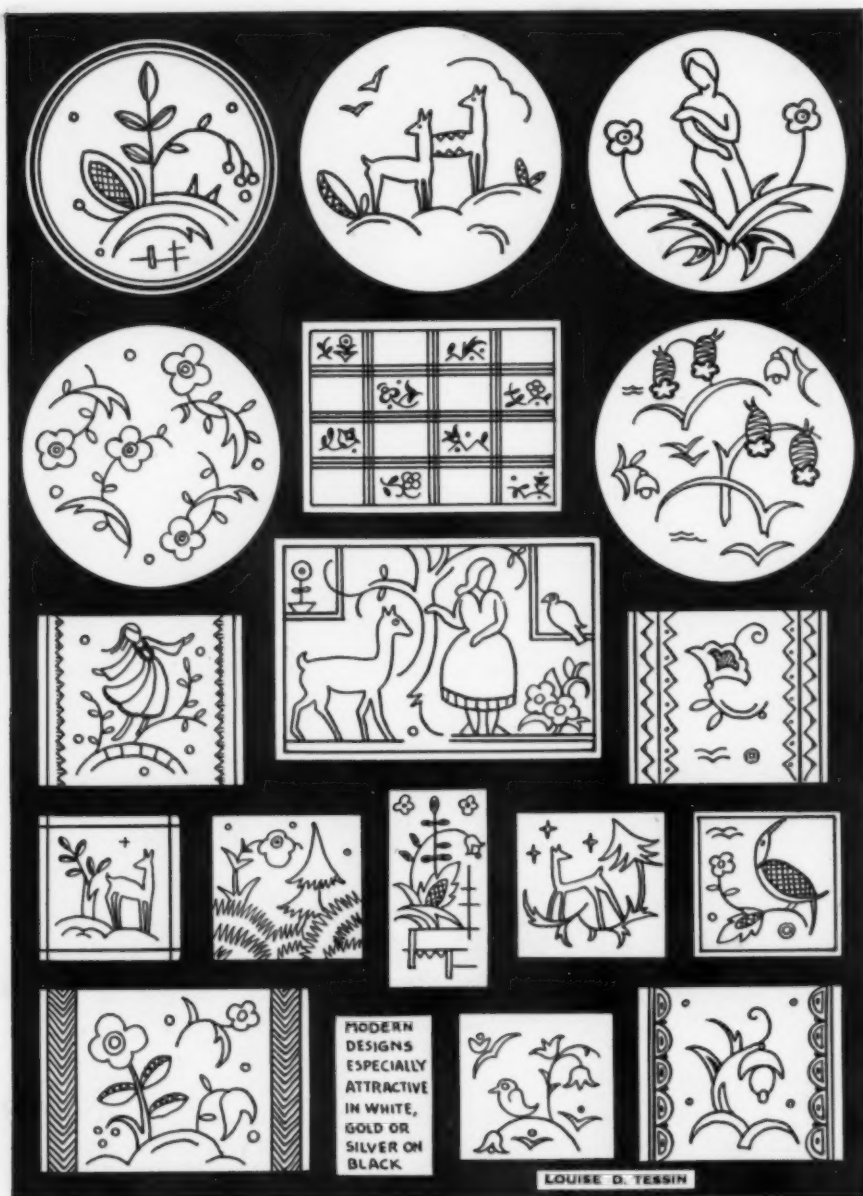
CHRISTMAS CARDS BY PUPILS IN THE FAMOUS CIZEK SCHOOL HAVE THE QUAIN AND UNUSUALLY IMAGINATIVE STYLE CHARACTERISTIC OF THE WORK OF ALL PROFESSOR CIZEK'S PUPILS



BORDERS OFFER MUCH OPPORTUNITY FOR THE USE OF SIMPLE DESIGN MOTIFS ARRANGED IN DIFFERENT WAYS TO SECURE INTERESTING REPEATED DESIGNS. ANN EDMISTON, TRACY HIGH SCHOOL, TRACY, CALIFORNIA



BORDER STUDIES IN TEMPERA COLORS ARE SUBMITTED AS A HIGH SCHOOL ART PROBLEM BY ANN EDMISTON, TRACY HIGH SCHOOL, TRACY, CALIFORNIA



MODERN DESIGNS FOR SMALL BLOCK PRINTS ARE UTILIZED IN A VARIETY OF INTERESTING WAYS. LOUISE D. TESSIN SUGGESTS A NUMBER OF USES AND VARIATIONS FOR THESE DESIGNS IN HER ACCOMPANYING ARTICLE

All-over Patterns from Small Linoleum Block Prints

LOUISE D. TESSIN

SPRINGFIELD, MASSACHUSETTS

EFFECTIVE all-over patterns may be developed from the use of small linoleum block prints, and this problem finds an admirable application to decorated tissue papers and wrapping papers. Many other uses will suggest themselves as work progresses.

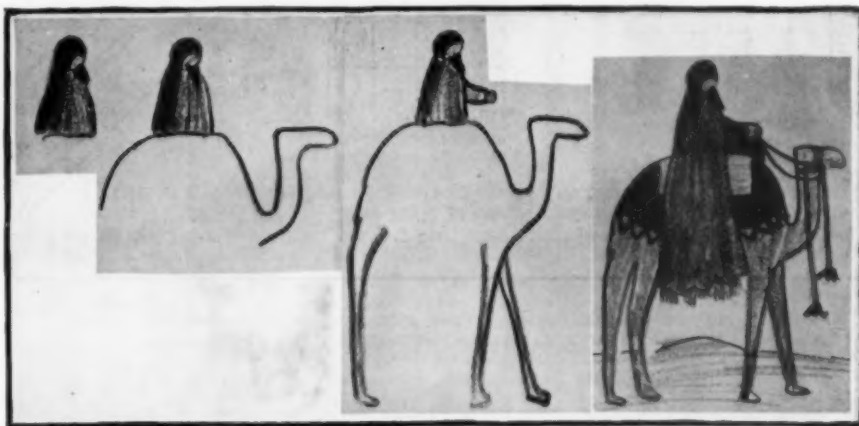
Pad your table top with several layers of newspapers. Upon this place a piece of clean wrapping paper marked into squares in the manner you wish to work. These lines will show through your tissue and serve as guide lines for the printing. It is best to print on white or light colored paper, and use bright, red, green, blue or black, or inks of a delicate tint. Use a small brayer for inking your block, and either the old type oil inks or the new water color inks for printing.

As in design *A*, units may be applied as a repeat border. In this case one unit is the reverse of the other, and a heavy border has been added to either side.

In design *B*, two different units form the repeat. Notice how the repetition is in diagonal manner (see *E*).

Suggestion *C* shows application of above units to an all-over pattern. Leave off border lines in this arrangement.

Plan *D* offers a most fascinating all-over pattern and involves all the units of the opposite page. Each border will become twice as heavy in the process of repeating, but this only adds to the unique appearance of the design. Suggestion *F* is another method of securing an interesting repeat. Turn the block for each print as numbered.



SUCCESSIVE STEPS IN DRAWING A CAMEL AND RIDER. MISS JESSIE TODD PREPARES HER SMALL PUPILS FOR CHRISTMAS BY TEACHING THEM A SIMPLE WAY TO DRAW THE WISE MEN FOR THEIR CHRISTMAS CARDS



LOUISE D. TESSIN

A

B

ALTERNATE DESIGN IN SQUARE. ONE UNIT IS REVERSE OF THE OTHER PERPENDICULAR REPEAT

UNITS ON OPPOSITE PAGE MAY BE REPEATED IN THIS MANNER

TWO DIFFERENT DESIGNS DIAGONAL REPEAT

PRINT EACH UNIT WITH BORDERS INCLUDED

C

LEAVE OFF SIDE BORDER LINES IN ABOVE ARRANGEMENT.

ANOTHER REPEAT PLANNED ESPECIALLY FOR DESIGNS-A.

D

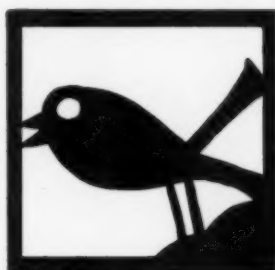
ANOTHER INTERESTING REPEAT MADE FROM ONE BLOCK

E

LAYOUT FOR PATTERN-B.

NEW DESIGNS FOR BLOCKS CAN BE MADE BY CHANGING BIRD POSTURES & DETAILS. MANY OTHER INTERESTING REPEATS CAN BE MADE FROM ABOVE BLOCKS. THE FIRST 14 MAY BE THE PRODUCT OF A SINGLE CLASS. SIZE OF ORIGINAL BLOCKS .2 INCHES.

DIFFERENT ARRANGEMENTS FOR REPEATING SURFACE DESIGN MOTIFS. LOUISE D. TESSIN, SPRINGFIELD, MASSACHUSETTS



1



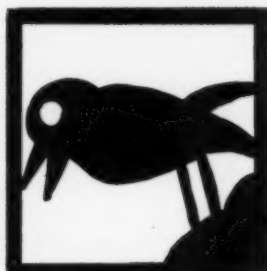
2



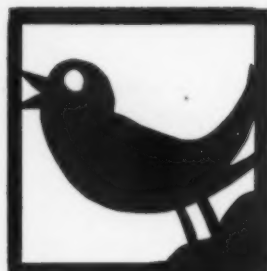
3



4



5



6



7



8

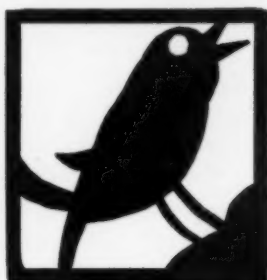


9



10

LOUISE D. TESSIN



11



12

SIMPLE VARIATIONS OF AN ORIGINAL BLOCK ARE MANY. MISS TESSIN ILLUSTRATES ABOVE THE POSSIBILITIES FOR VARIATION OF A SIMPLE BIRD DESIGN

New Materials Used in Block Print Christmas Cards

ALVERNA F. WHEELAND

ART TEACHER, ROOSEVELT JUNIOR HIGH SCHOOL,
WILLIAMSPORT, PENNSYLVANIA

THE ninth grade pupils have had as their pre-Christmas art project for the past three years the making of block print Christmas cards. Each pupil sketched a group of possible designs for his card. From this group the best was chosen and a more accurate drawing was made.

The next step in the process of block printing was the preparation of the block. The material used was linoleum, remnants of which were collected from local merchants. The design was transferred to the linoleum by one of the following methods.

1. Blackening the back of the drawing with a soft pencil and tracing the design on the linoleum.
2. Painting the linoleum with white showcard paint and tracing the design on it.
3. Covering the back of the drawing with soft white chalk and tracing the design on the dark linoleum.

The design was then cut from the linoleum.

The next problem was more complex. The pupils were anxious to make enough of their individual cards for their own use. This, at first, seemed impossible because of

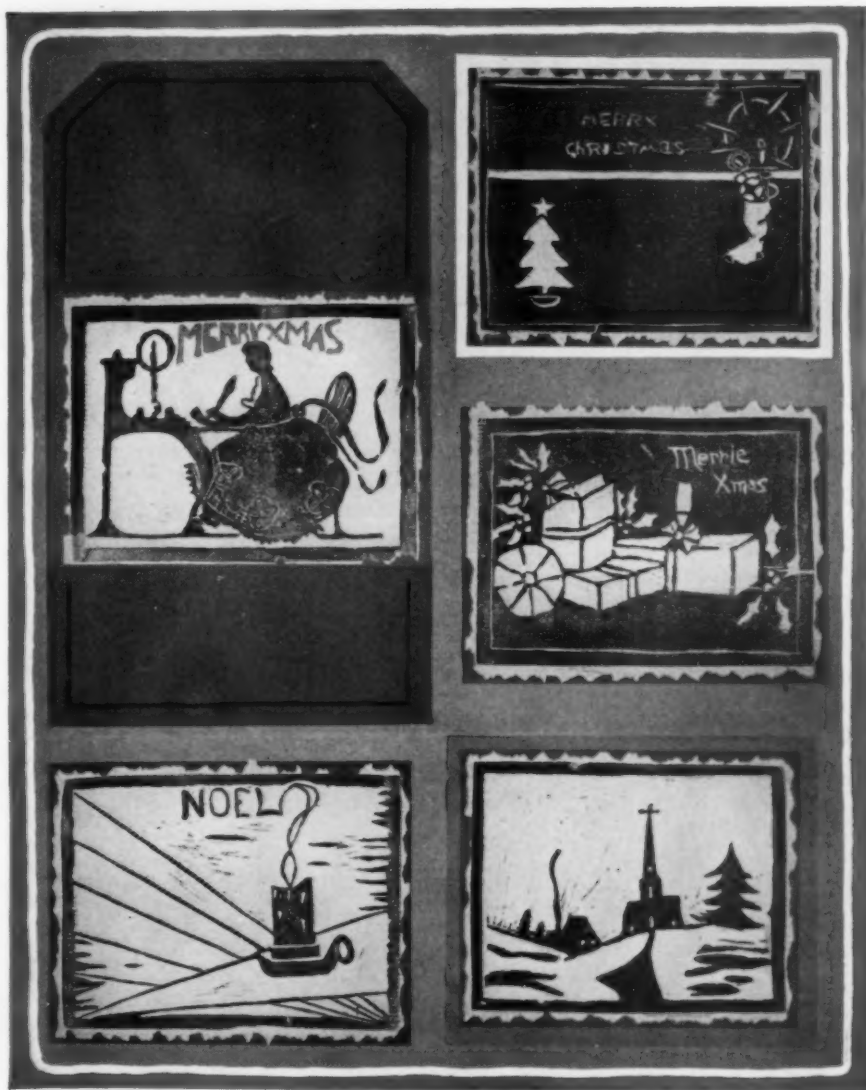
lack of equipment and suitable paper or funds with which to buy these necessities.

The problem of a press was easily solved. A wringer from a discarded washing machine proved an excellent substitute for a press. The linoleum which had not been mounted on wood blocks could be run through the wringer very easily and production was speedy.

After experimenting with regular colored drawing paper, construction paper, and charcoal paper, a scouting expedition was sent forth in the building. Paper towels and paper napkins from the cafeteria were brought back to the art room and on these the prints were made. The results were very pleasing and satisfactory for the soft paper with the rough surface not only better absorbed the ink but gave the card a Japanese appearance.

With a supply of red, blue, green and black printers ink, remnants of linoleum, a discarded wringer, and paper napkins and towels, a very inexpensive but unique display of Christmas cards was produced and enthusiasm about the project has surpassed that of any preceding year.





BLOCK PRINTING ON PAPER TOWELING PROVED TO BE AN EFFECTIVE AND INEXPENSIVE PROCESS FOR PUPILS OF ROOSEVELT JUNIOR HIGH SCHOOL, WILLIAMSPORT, PENNSYLVANIA.
ALVERNA F. WHEELAND, ART TEACHER



GREETINGS

RONALD ROBINSON



MERRY CHRISTMAS
KATHRYN GIBSON



NOEL

KATHARINE POSTOKOFF



GREETINGS

MILDRED SHEPHERD

FOUR CHRISTMAS CARD DESIGNS BY THE PUPILS OF
GRACE W. SAUERS, WALLA WALLA, WASHINGTON



THESE THREE CARDS CONVEY GREETINGS WITH SINCERITY AND THE CHARM OF INDIVIDUAL DESIGN

Plant Form in Three Dimensional Treatment

KATHARINE TYLER

HEAD OF ART DEPARTMENT, SUMMER SESSION,
STATE TEACHERS COLLEGE, VALLEY CITY, NORTH DAKOTA

OUR class in art structure observed the relationships and beauty of the natural growth of plants. By keen observation of nature and by appreciation methods, our students were given an understanding of light and dark as an element of universal beauty. The class was guided toward a creative invention of original plant form. To begin with, the students were encouraged to manipu-

late lines, masses and forms to achieve an orderly unit of design. Emphasis was placed on simple rhythms in which line and dark and light were used to secure a dynamic quality of growth. While building their compositions the students thought first of design and second of representation, although they aimed to maintain their elemental plant forms intact.

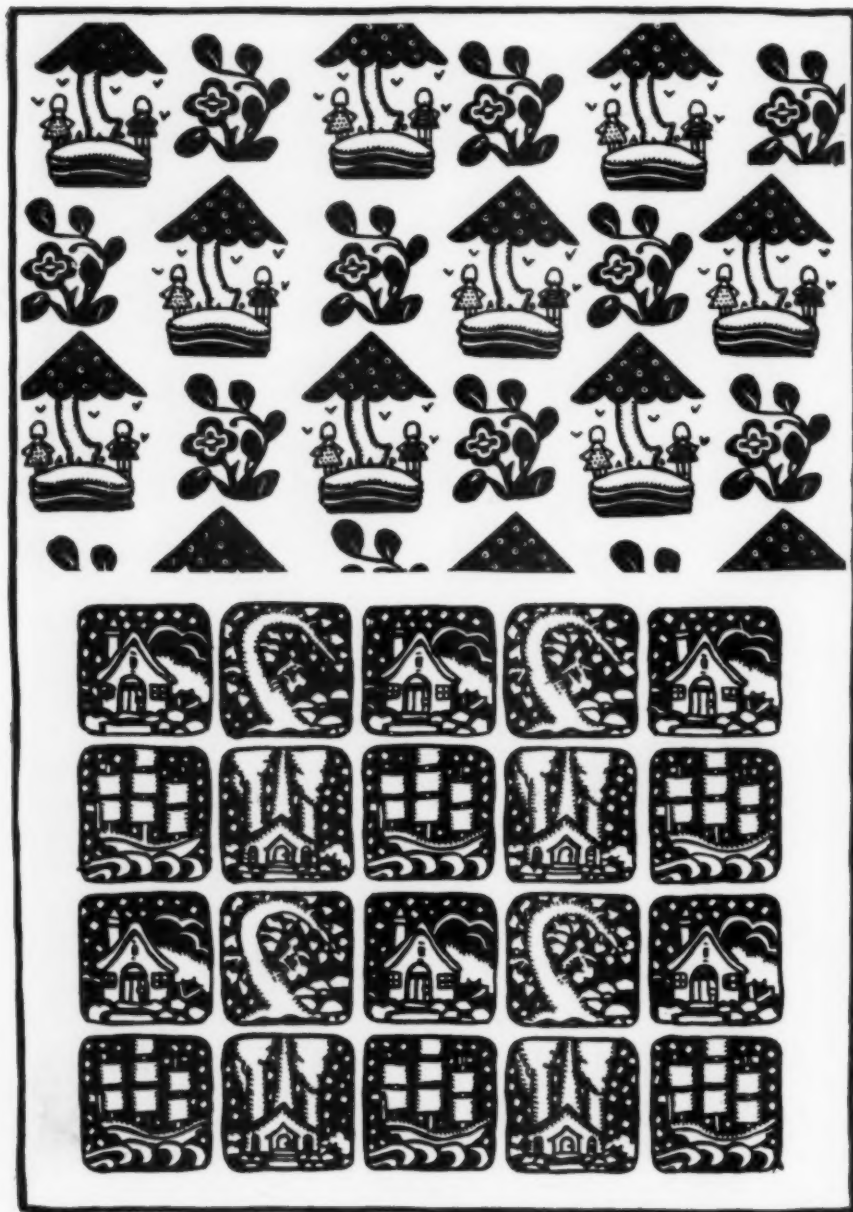
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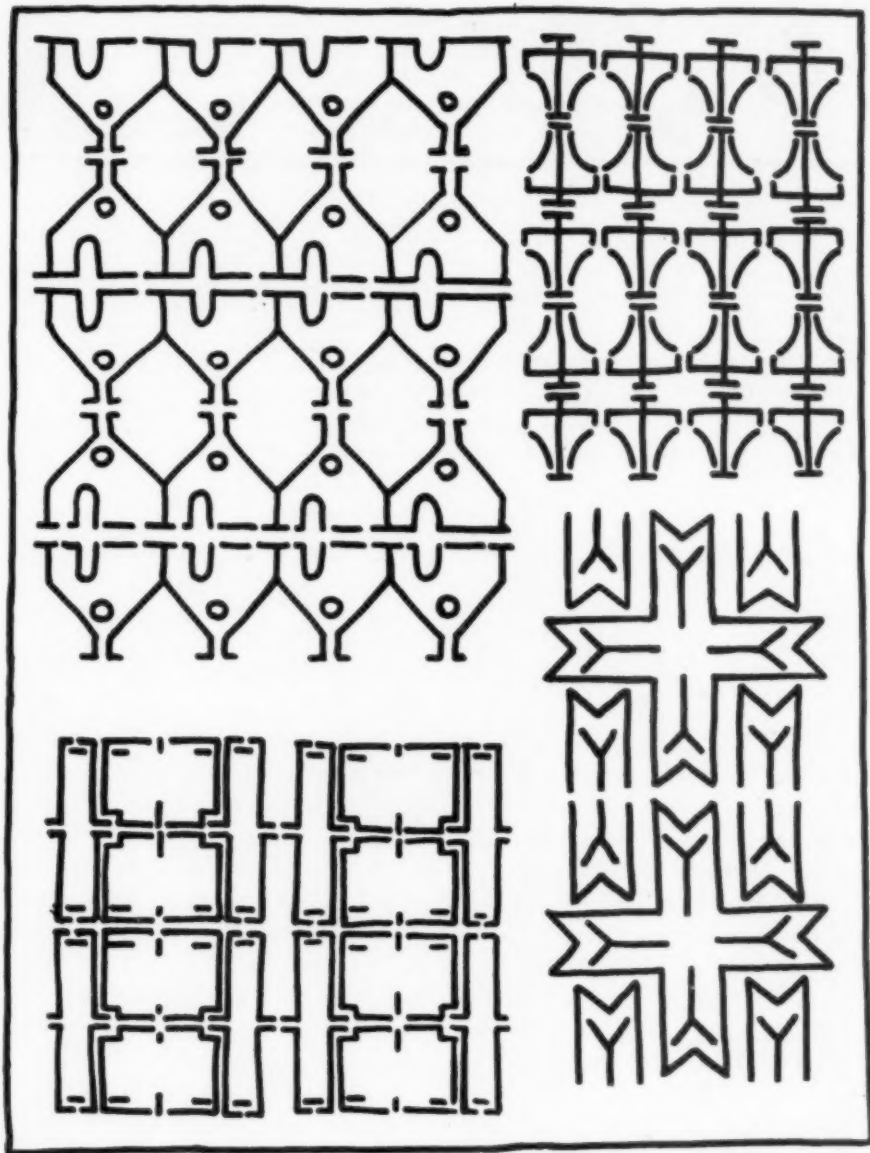
DECORATIVE WRAPPING PAPER ADDS GREATLY TO
THE CHARM OF CAREFULLY SELECTED CHRISTMAS GIFTS



A FLOWER FORM IN CHARCOAL BY A STUDENT OF KATHARINE TYLER,
STATE TEACHERS COLLEGE, VALLEY CITY, NORTH DAKOTA



TWO DECORATIVE GIFT WRAPPING PAPERS WHICH MAY
BE MADE BY USING SIMPLE LINOLEUM BLOCK UNITS



SURFACE DESIGNS USING LETTERS, WORDS, AND MONOGRAMS. ETHEL BANTA, NEW YORK CITY SCHOOLS



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Paper Animals

MYRTLE KRAFT

ELIZABETH, NEW JERSEY

IN CONNECTION with a farm project, the children of grade one, Elmora School, Elizabeth, New Jersey, made the pig of paper pictured on next page. They named him Spotty Curlytail Elmora.

An ordinary grocer's paper bag was filled with large pieces of crushed newspaper to form the fat body. Some paper was left protruding to form the head and snout. A few strings kept it to the body. Four slim sticks were inserted into the paper body for his legs and more newspaper crushed to pad them out to piggy proportions. A few thicknesses of paper were twisted for the tail. Several thicknesses were torn to approximate the ear shape. These were securely fastened to the head with string. The entire paper foundation was rather loose until the children began applying coats of paper.

The brown wrapping paper was torn into pieces about two by three inches; these varying in shape and size. All cut edges were avoided as they would cause trouble later. The paper pieces were put into a bowl of warm water, taken from the water bath and dipped into a bowl of thin flour paste and applied to Curlytail's anatomy with edges slightly overlapping until we had a whole brown pig. At this stage the pig was quite wet, his whole coat having been soaked in the paste piece by piece. Adjustments and pinching were possible. One cheek seemingly swollen was pushed into place. The tail was curled more, and the little girl who worked on the ears shaped and folded them over until she was quite satisfied with the result.

Another layer of white paper was applied all over Curlytail and still a third

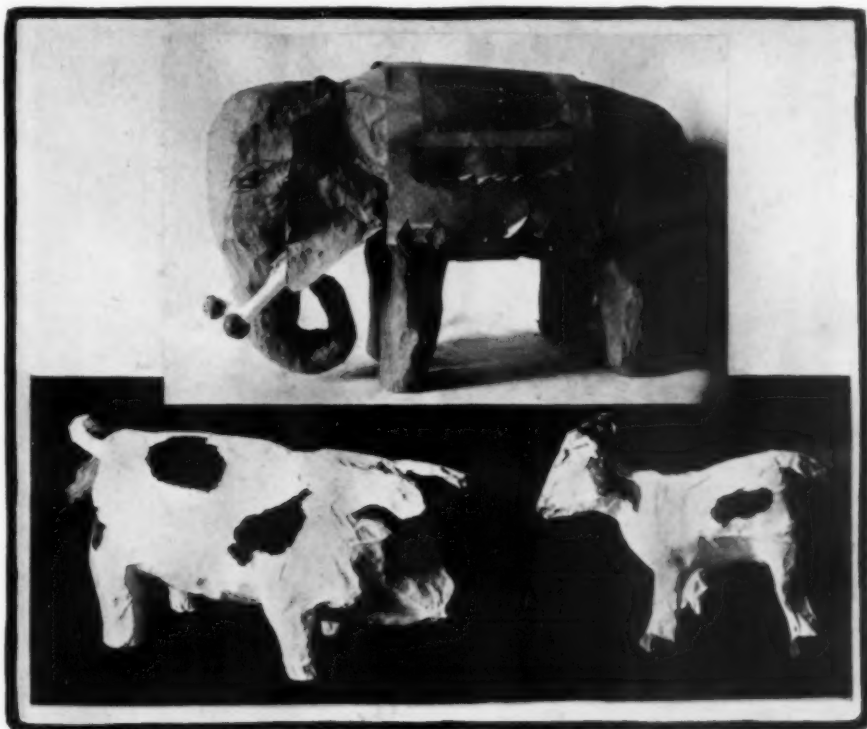
layer of brown paper. The two colors of paper were used simply to make it easy to know where one had left off work in case only part of a coat was applied at a time. We allowed him to dry overnight after the second coat. A child insisted on a hairy end to the tail so this was added as an afterthought. Hemp rope untwisted answered for this.

Now he was ready for the artist. Powdered white water color paint was mixed to a thick consistency and applied generously with a large brush. Picture studies brought the demand for black spots and pink ears inside with pink nose and black eyes. Few projects have been as

interesting as the making of Spotty. It was fun to make him, fun to find pictures to study, fun to read about him and fun to talk and sing about him.

The goat was made by an eight-year-old child for the sandtable. The same process was used, with pipe cleaners for legs and horns. Very small pieces of paper were used, the final product being an animal only six inches high, while the pig was fourteen inches high. The large animals were easier to make than the smaller one.

Jumbo pictured was twenty inches high but weighed only six pounds. He has broomstick legs wound with paper.



PAPIER-MACHE ANIMALS MADE BY LITTLE PUPILS OF MYRTLE CRAFT, ELIZABETH, NEW JERSEY: JUMBO, SPOTTY, AND BILLY GOAT BECAME BELOVED PETS OF ALL THE CHILDREN



GREETING CARDS FOR CHILDREN. SIMPLE DESIGNS OFTEN MORE EFFECTIVE THAN COMPLEX DECORATIONS CAN BE WORKED OUT BY CHILDREN THEMSELVES. THEIR PETS AND TOYS ARE FAVORITE DESIGN SUBJECTS AND ARE SUITABLE FOR CHRISTMAS CARD DECORATION



TWO LINOLEUM BLOCK PRINT GREETING CARDS BY GRADE SCHOOL
PUPILS OF MRS. S. R. RICHARDSON, BARABOO, WISCONSIN

"The Night Before Christmas" Village

PHILOMENA CROOKS

DULUTH, MINNESOTA



THE NIGHT BEFORE CHRISTMAS VILLAGE

IN THE many classrooms, where it is inconvenient or too expensive to have Christmas trees, "The Night Before Christmas" village, as my pupils named it, will be a pleasing substitute.

The houses were made of cardboard boxes, with deep, well-shaped roofs. The windows were cut so as to form small panes, and covered underneath with red tissue paper. One of our houses was painted white and another colored black with crayons. Small chimneys were made

of film boxes. We placed our village on a table, against the blackboard, and filled in behind the village with pine tree boughs that the pupils brought from home. The latter are not necessary; crumbled green tissue paper will form just as an effective background. Small artificial Christmas trees were bought for a few cents, and placed in front and at the sides of the houses. The ground was covered with cotton batting to represent snow. Santa Claus in his sled with his reindeer was drawn on manila paper, cut double and colored with crayons. Small pieces of wire were pasted between the papers, one wire where it rested on the chimney of the first house and the other wire going into the chimney of the second house. Small wreaths of holly were drawn on manila paper, colored with crayons and cut out. These were pasted over the doors and windows of the houses and added a Christmas look to the scene. The last touch was the sprinkling of artificial snow on the cotton batting to add a sparkling effect.

When all was finished and put in place, the pupils were keenly delighted with their "Night Before Christmas" village.



A Triangle Shaped Christmas Tree

EDITH M. JEWELL

FREESTONE, CALIFORNIA

LITTLE three-sided Christmas trees for the sandtable or for each child's desk are made from heavy-grade green construction paper, as shown in the accompanying drawings.

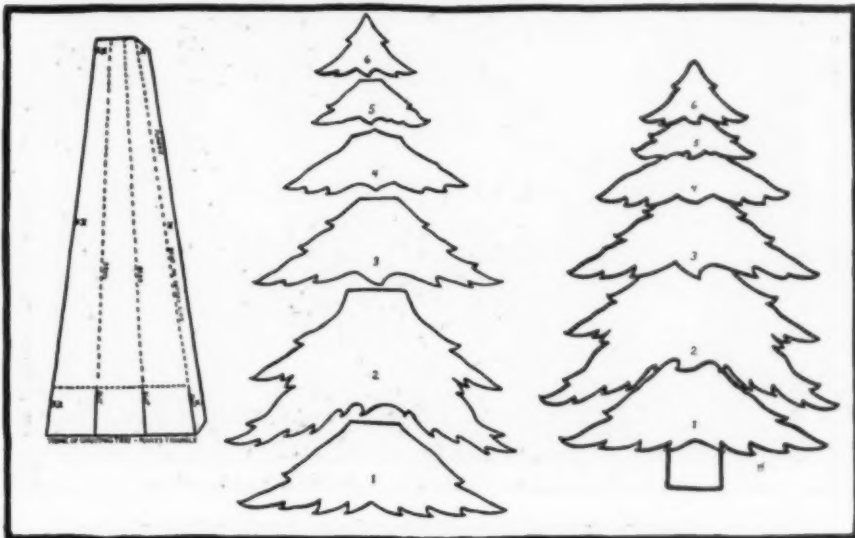
Use green paper and cut the trunk of the tree as shown in the layout. Slit the base of the trunk up $1\frac{1}{4}$ inches to dotted line, bend on to top along dotted lines, paste edge XX over flange X and bend slit base outwards so the tree will stand upright.

Cut three pieces of each unit 1, 2, 3, 4, 5, and 6. Paste the three outside edges of each unit together, forming a triangle

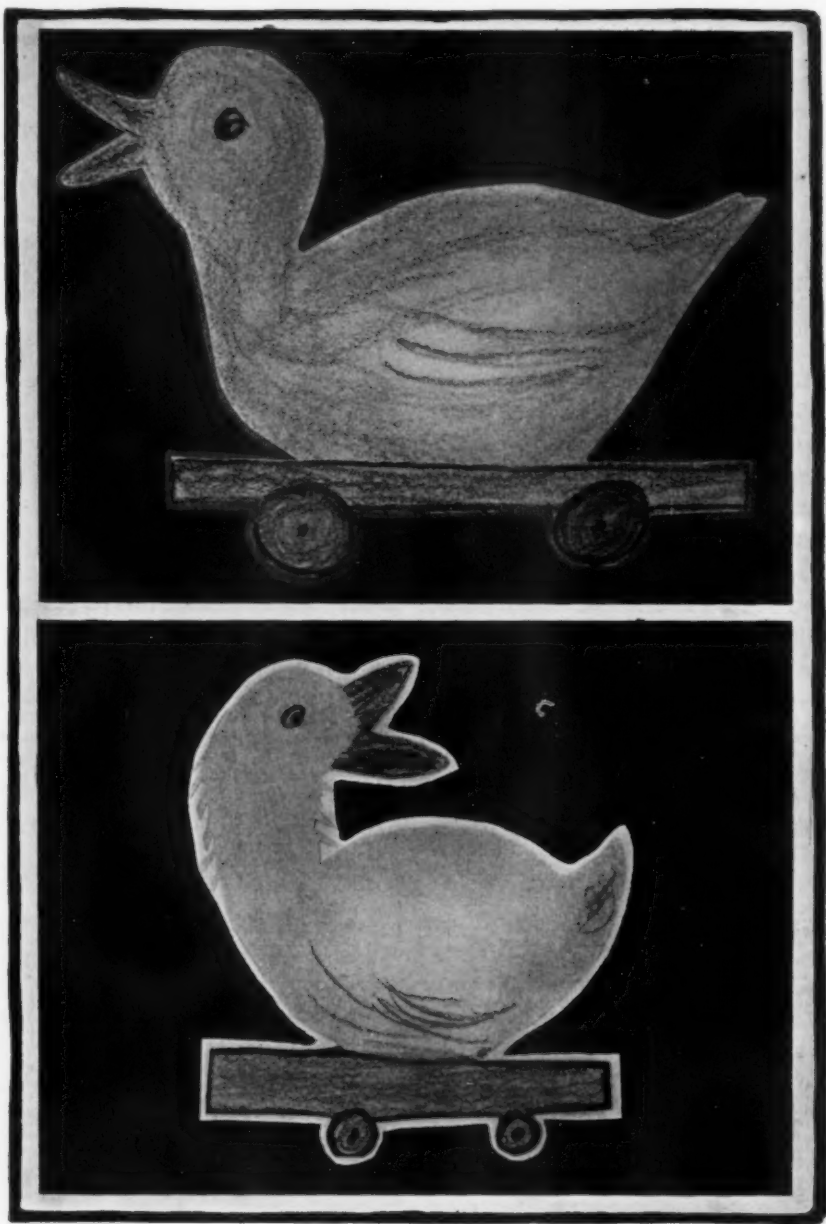
with the opening in the center. Slip unit 6 over the top of the tree and down to one inch from the slits in the base. Paste in place. Slip unit 5 down until it covers top of unit 6, and repeat this process to the top of the tree.

Thumbtacks placed in the three points of the base will make the tree stand wherever placed.

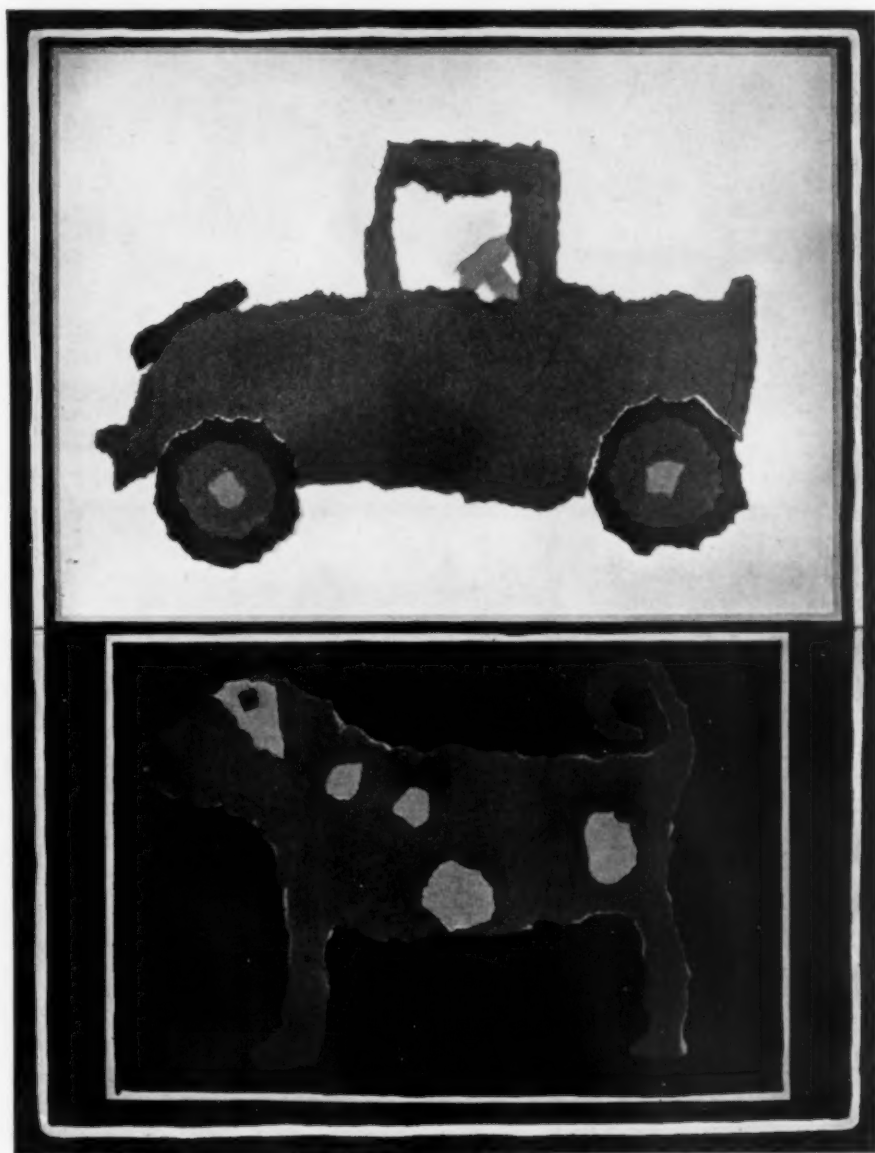
Each child will like to have a small tree all his own to decorate as he wishes, and to place around the large sized tree made by the class or in rural districts by the entire school.



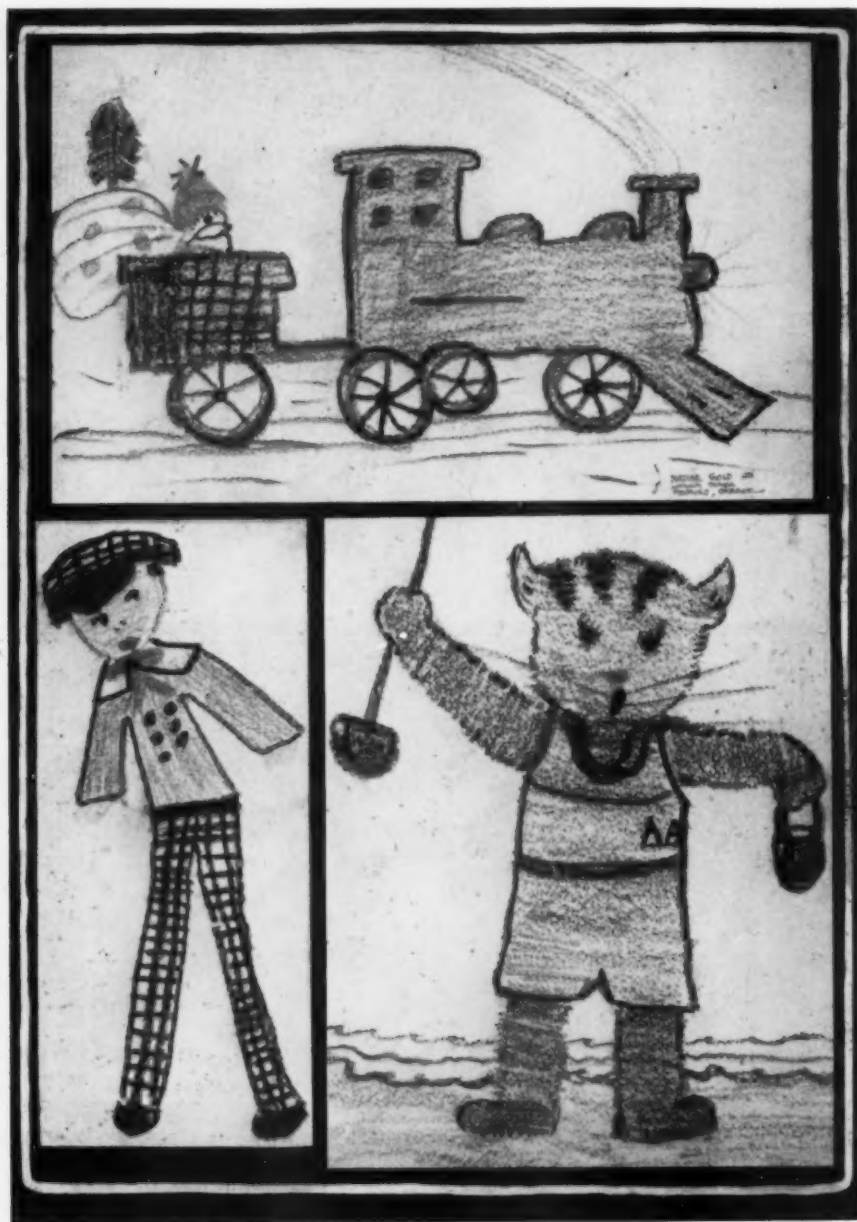
DIAGRAMS AND PATTERN FOR CONSTRUCTION OF THE TRIANGLE CHRISTMAS TREE DESIGNED BY EDITH M. JEWELL, FREESTONE, CALIFORNIA



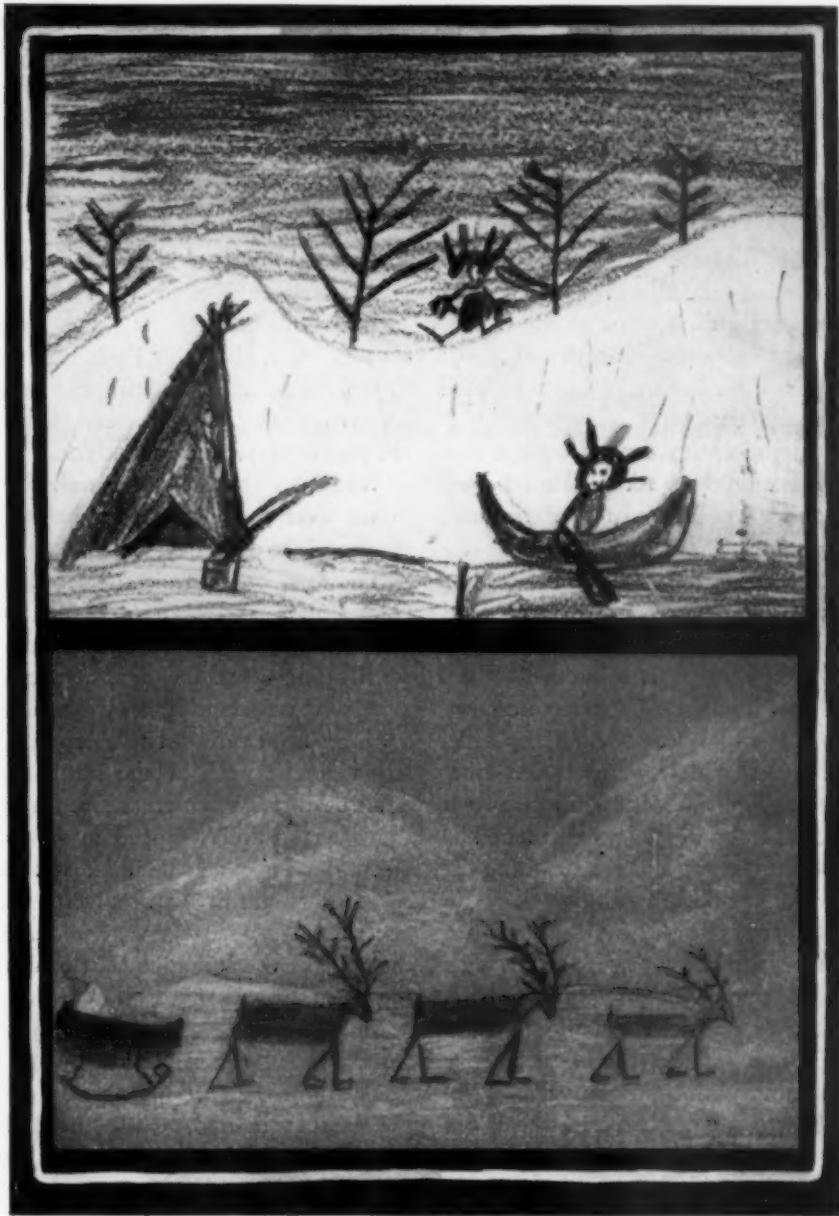
CRAYON DRAWINGS OF DUCK TOYS BY GRADE SCHOOL PUPILS IN THE MEDFORD, OREGON, PUBLIC SCHOOLS. LOUISE E. HOLLENBACK, SUPERVISOR OF ART



TORN PAPER PICTURES ARE A PRIMARY GRADE PROJECT FROM MEDFORD, OREGON. LOUISE E. HOLLENBACK, SUPERVISOR OF ART



CRAYON DRAWINGS OF TOYS MADE IN THE PRIMARY GRADES OF LINCOLN SCHOOL, MEDFORD, OREGON. LOUISE E. HOLLENBACK, SUPERVISOR OF ART



CRAYON PICTURES BY A SECOND GRADE OF MEDFORD, OREGON
PUBLIC SCHOOLS. LOUISE E. HOLLENBACK, SUPERVISOR



The "Santons" of the Sandtable

OLIVE L. TANNER

ART INSTRUCTOR, FORESTVILLE, NEW YORK

A STUDY of the "santons" of Provence and the Spanish nacimiento figures was of great interest to my classes, and my small group of seventh and eighth grade girls decided to make a group in the sandtable for our school.

To create interest we sent around a note to the grade teachers asking them if they thought they would like to have the sandtable group in their room for one-half day during the last week of school before Christmas vacation, and when we found that other groups as well as ours would enjoy the project, we set to work.

The girls brought all the pictures they could find of Wise Men, shepherds, camels, and the Holy Family. We drew the standing figures about eight inches high and the other figures in proportion. The color schemes were planned next, using the primary colors and brown.

The father of one of the girls owns a dry goods store, and he kindly supplied us with the board upon which yard goods is wrapped. We transferred our figures and the parts of the stable to this board and cut the figures out with coping saws.

The edges were sandpapered, the colors applied with tempera paint and two coats of white shellac added as a finishing touch. The stable was held together at the corners with strips of book linen and the roof was painted red. The walls were painted in two values of brown to represent rough boards.

The figures were too heavy to stand erect by themselves so small boxes were brought and after placing each figure in its box, soft plaster-of-Paris was poured in and the figure held until the plaster had set. This took only a few seconds because the plaster was mixed very thick.

When the plaster was entirely dry, the boxes were torn off leaving bases about three-eighths of an inch thick.

The sand was smoothed into a gently rolling plain, and the figures were placed, the plaster-of-Paris bases carefully covered with sand. When the roof of the stable was wet with shellac, we sprinkled it with artificial snow. The sheep and cow stood at the back of the stable, and a handful of straw served as a resting place for the tiny doll wrapped in swaddling clothes. Mary knelt beside it and Joseph stood near with his arm protectingly outstretched. A golden star was wired up from the roof of the stable and a thick covering of snow was sifted all over the sand.

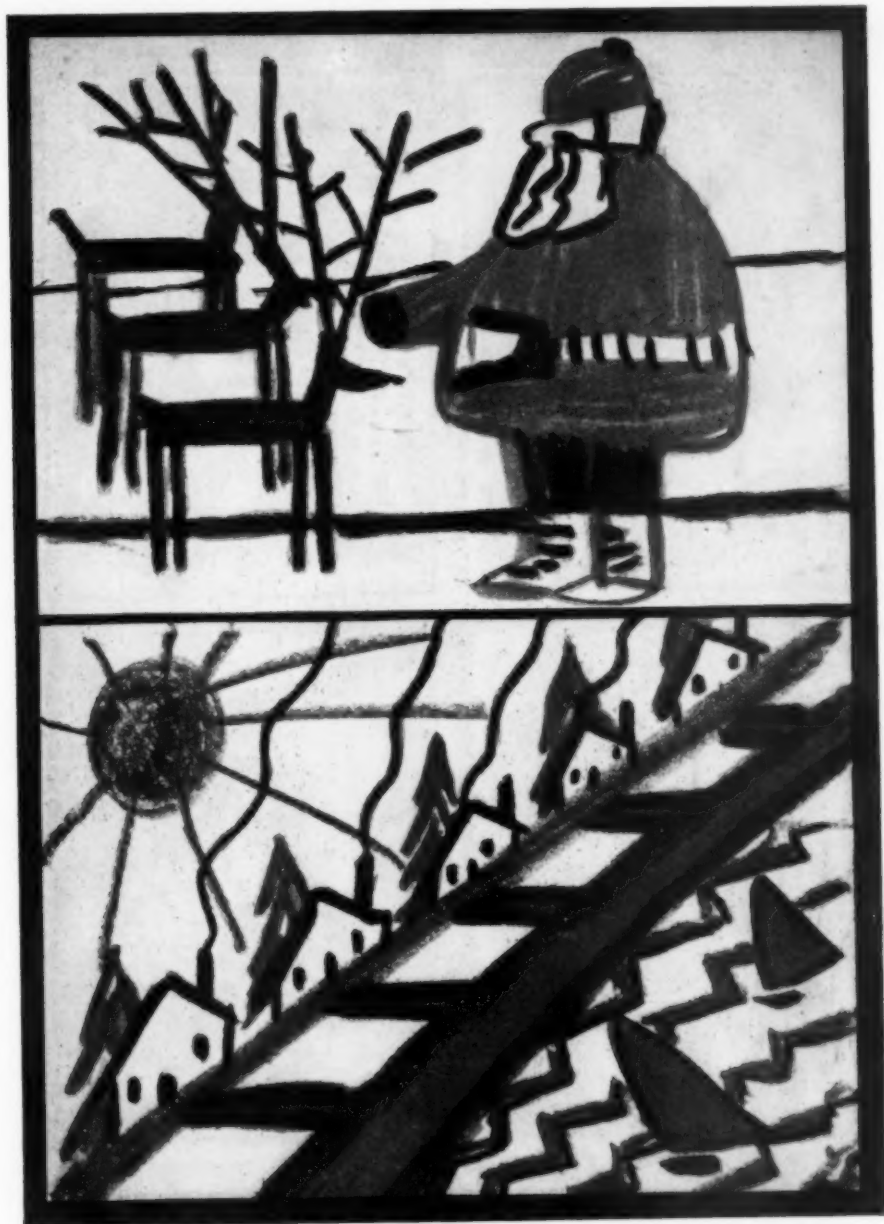
Four candles were placed along the front edge of the sandtable and in each grade room the curtains were drawn and the candles lighted, while the children grouped themselves around the teacher who told them the Christmas story or read it to them from the Bible. She also spoke of the Santons and nacimiento figures of other lands.

(Continued on page ix)



CHRISTMAS HANDICRAFT FROM EUROPE. CUT PAPER LIGHT SHIELD DONE IN STAINED GLASS PATTERN, FROM AUSTRIA. TWO WOMEN SHEPHERD DESIGNS FROM DECORATED ROUND LEMON-RIND BOXES FROM ITALY. A NATIVITY SCENE FROM GERMANY IN SIMPLY-PAINTED FIGURES; THE SHELTER IS A TRIANGLE BOX WHICH HOLDS ALL THE FIGURES WHEN NOT IN USE

The School Arts Magazine, December 1932



TWO FREE EXPRESSION DRAWINGS FROM THE SECOND GRADE OF THE UNIVERSITY OF CHICAGO TRAINING SCHOOL. JESSIE TODD, DEPARTMENT OF ART EDUCATION



GREETING CARDS ARRANGED FROM CHILDREN'S DESIGN PICTURES.
JESSIE TODD, DEPARTMENT OF ART EDUCATION, UNIVERSITY OF CHICAGO



FOUR GREETING CARDS DESIGNED BY SMALL CHILDREN.
JESSIE TODD, DEPARTMENT OF ART EDUCATION, UNIVERSITY OF CHICAGO



FIGURES FOR GREETING CARD DECORATION. JESSIE TODD



SMALL CHILDREN'S CHRISTMAS CARDS ARE ORIGINAL AND UNUSUALLY INTERESTING IN DESIGN. JESSIE TODD, UNIVERSITY OF CHICAGO

Calendars, a New Year Problem

CARMEN A. TRIMMER, *Supervisor of Art*; MAMIE COLEMAN, *Art Teacher*

EAST ST. LOUIS, ILLINOIS

THE seventh and eighth grade pupils of Franklin School, East St. Louis, Illinois, made very attractive calendars for part of their Christmas work.

In October the pupils became interested in sailboats. They studied about Columbus' three ships, the *Pinta*, the *Nina*, and the *Santa Maria*; the *Mayflower*, *Old Ironsides*, etc. The pupils found pictures of sailboats and ship models. Sketches of boats were made at the city library from

histories, famous pictures, advertisements, and from ship models borrowed from stores or brought from home, and the sketches were used in numerous ways—for book covers, book plates, lamp shades, framed silhouettes or colored pictures and calendars.

Each child selected his favorite sketch, arranged the boat in a panel, square or circle of given dimensions, painted sky,

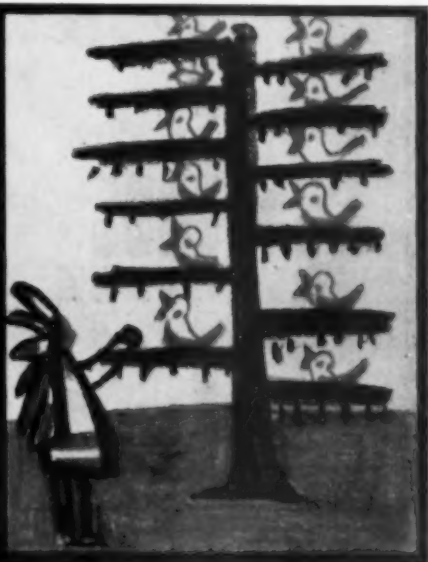
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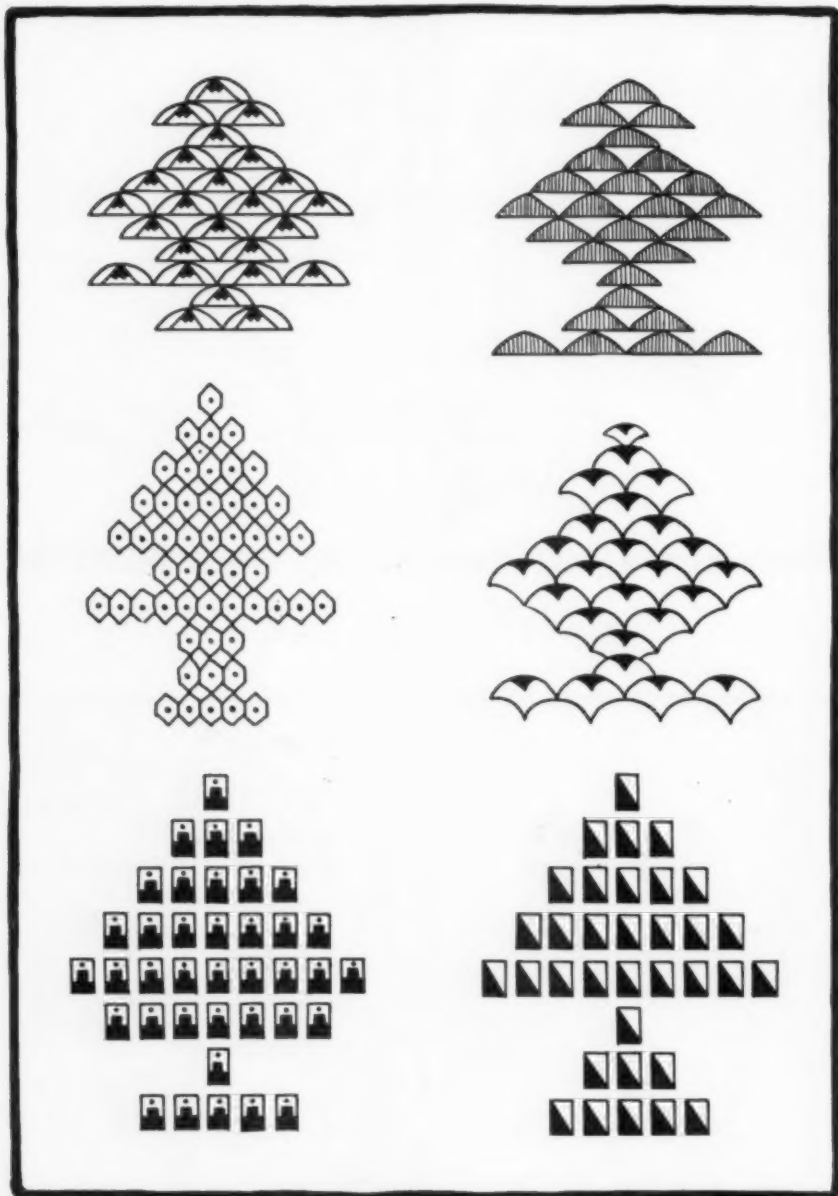
SHIP CALENDARS AS A NEW YEAR PROBLEM FOR PUPILS OF FRANKLIN SCHOOL, EAST ST. LOUIS, ILLINOIS. CARMEN A. TRIMMER, SUPERVISOR OF ART; MAMIE COLEMAN, ART TEACHER



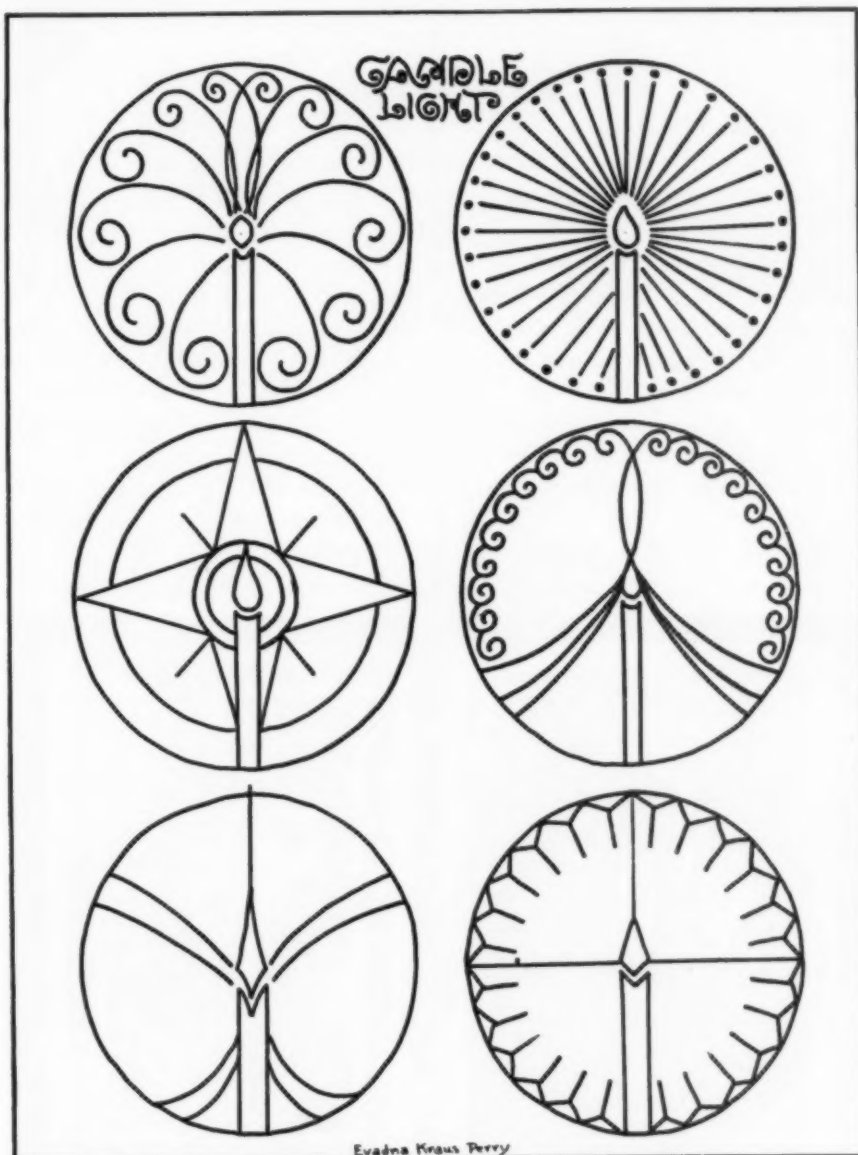
TORN PAPER MONKEYS MADE BY PRIMARY PUPILS OF THE MEDFORD, OREGON, PUBLIC SCHOOLS. LOUISE E. HOLLENBACK, ART SUPERVISOR



TWO DESIGN PICTURES IN CRAYON BY PUPILS UNDER THE SUPERVISION OF JESSIE TODD, DEPARTMENT OF ART EDUCATION, UNIVERSITY OF CHICAGO



SEVERAL DECORATIVE TREE DESIGNS SUBMITTED AS A CHRISTMAS PROBLEM OF
EVADNA KRAUS PERRY, RURAL ART SUPERVISOR, ORANGE COUNTY, CALIFORNIA



CANDLE LIGHT DESIGN STUDIES FROM EVADNA KRAUS PERRY,
RURAL ART SUPERVISOR, ORANGE COUNTY, CALIFORNIA

Paraffin Prints

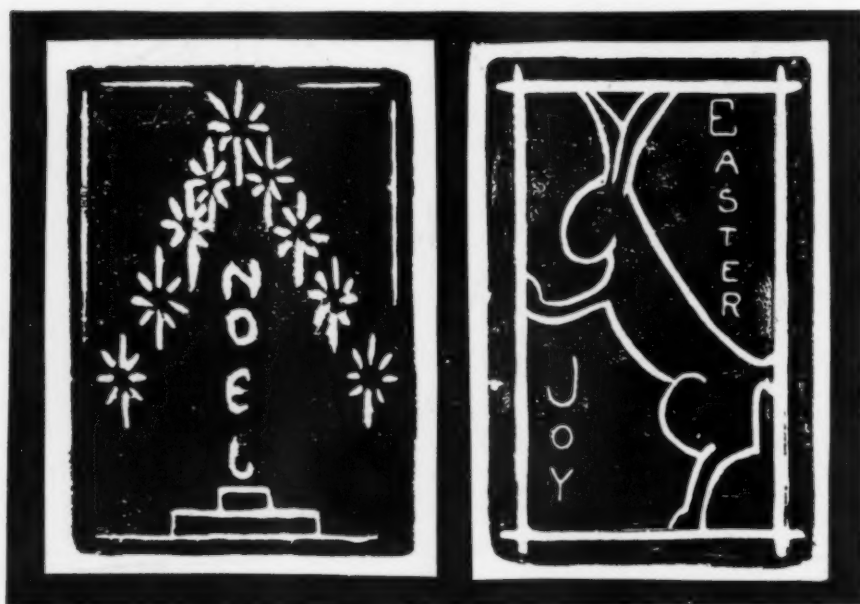
CAROLYN HEYMAN

DEPARTMENT OF ART EDUCATION, STATE TEACHERS COLLEGE,
BUFFALO, NEW YORK

IF YOU have found linoleum too difficult and potatoes too perishable, try paraffin blocks. They may be purchased at any grocery store, and if "bubbly" or rough let hot water run over them or press them against a warm iron. Although paraffin is not hard, it is best to wrap them with a hot towel or place them near the radiator just before the children have

their designs ready. The designs should be made on thin paper "in reverse." Place the designs on the paraffin blocks and firmly trace the lines with a sharp pencil or orange stick. It may be necessary to go over these lines several times until broad, deep ones result.

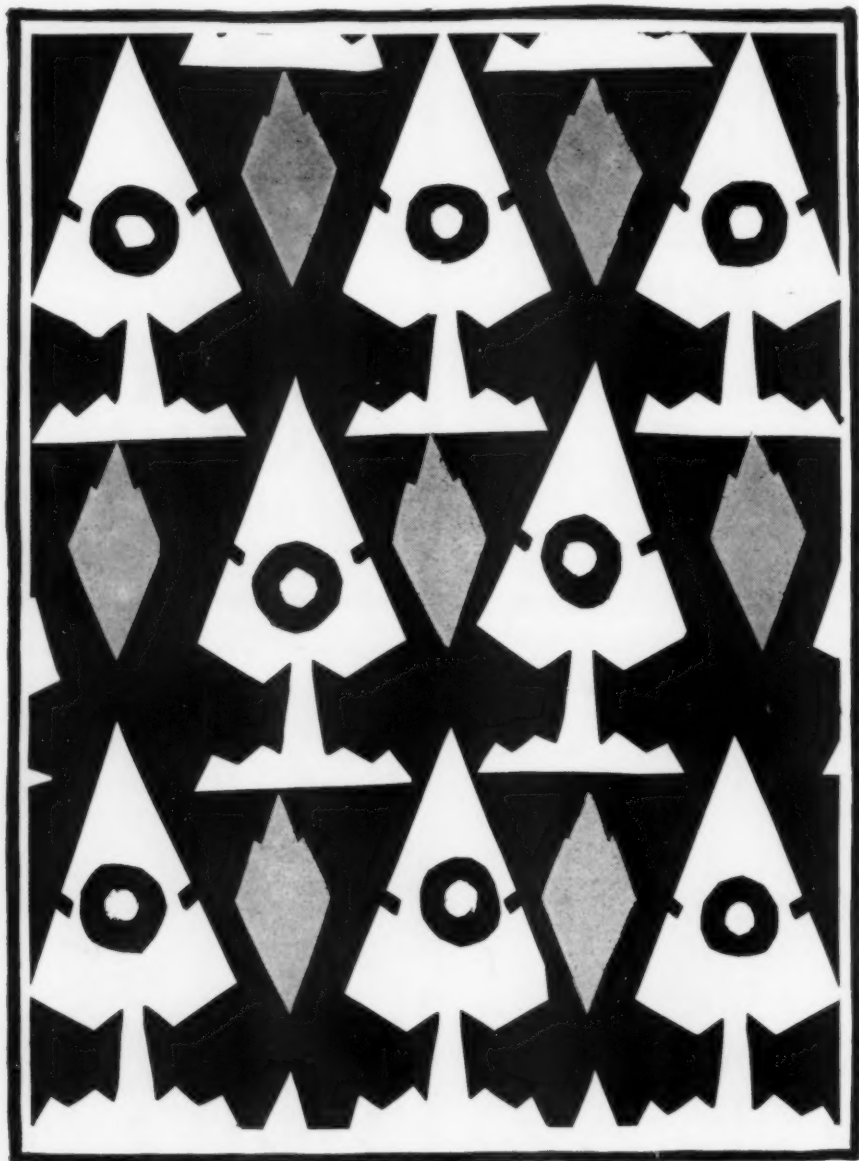
The blocks finished, proceed as with any block print.



PARAFFIN BLOCK PRINT GREETING CARDS. PARAFFIN IS USED FOR THE BLOCK WHICH IS PRINTED LIKE ANY OTHER BLOCK. CAROLYN HEYMAN, DEPARTMENT OF ART EDUCATION, STATE TEACHERS COLLEGE, BUFFALO, NEW YORK, SUBMITS THIS PROBLEM TO SCHOOL ARTS



POSTERS FOR THE CHRISTMAS TOY SHOP ARE DRAWN FREE HAND BY THIRD GRADE PUPILS OF JESSIE TODD, UNIVERSITY OF CHICAGO, DEPARTMENT OF ART EDUCATION



SURFACE DESIGN WITH A CHRISTMAS TREE MOTIF FROM THE SCHOOLS
OF INDIANA HARBOR, INDIANA. MARY JANE EDINGTON, SUPERVISOR

Spatter-work Greeting Cards for Grade Pupils

DAWN E. OLESON

KANSAS CITY, MISSOURI

SPATTER-WORK cards in their crudest form are beautiful, and so easy to make!

Draw the design on paper that has enough weight to keep it from curling when dampened slightly. Then cut out the portions of the design that you want to be spattered. Lay the stencil flat upon the paper to be used, and cover everything within a radius of six inches, because your spatter will fly farther than you expect it to.

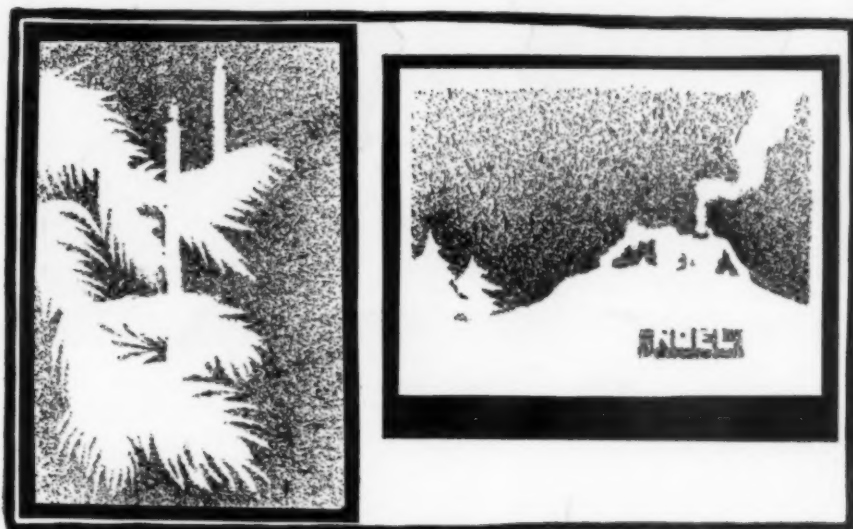
Take a crisp tooth brush. Dip it in ordinary writing ink, but do not have the brush very wet. The process is most successful when a fairly dry brush is used, and the spatter is finer. Hold it off to one side, and spatter by scraping a knife over the bristles.

Any color of ink may be used. The out-

door scene illustrated is of blue ink upon light blue paper. The letters were cut out upon the stencil. Then the nick of the *N*, the center of the *O*, and the division between the first and second horizontal lines of the *E* were drawn in.

Other mediums than ink may be used. Colored tempera upon black or colored glaze paper; silver or gold ink upon glazed papers; tempera upon silver paper; black writing ink on green paper; green ink on green; red or green ink upon white; silver ink upon red or green parchment paper.

Common drawing paper is suitable for this type of card, folding the sheet of paper twice to form a booklet. In some cases it will be found advisable to hold a sieve or piece of screen beneath the brush when spattering.



SPATTER CHRISTMAS CARDS BY DAWN E. OLESON, KANSAS CITY, MISSOURI

A Christmas Present for Mother and Daddy

HELEN R. SNOOK

NEWTON, NEW JERSEY

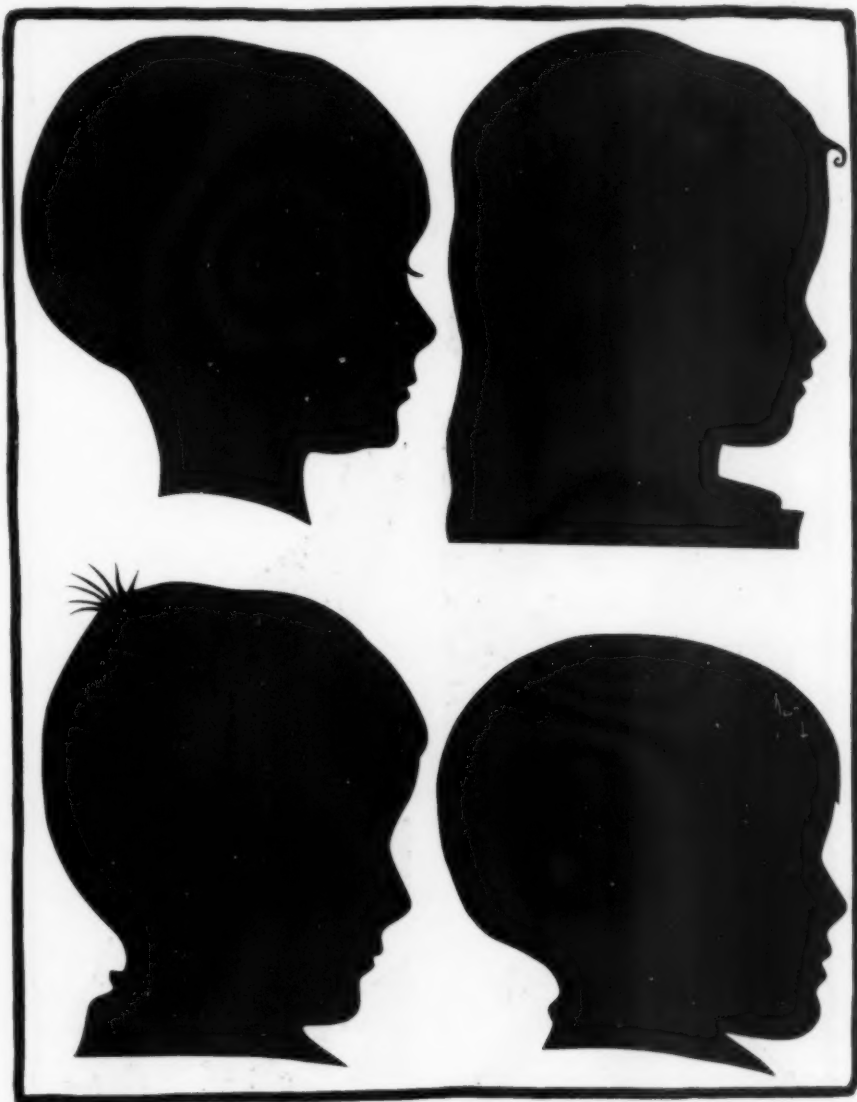
THE idea of making individual silhouettes of the children came about through having part time school. It was while an afternoon class was in session in December between four and five when the little people were working at the blackboards that the teacher noticed the lovely silhouettes of the children cast on the blackboard by having the shades drawn and the electric lights on.

This gave the teacher an idea for the

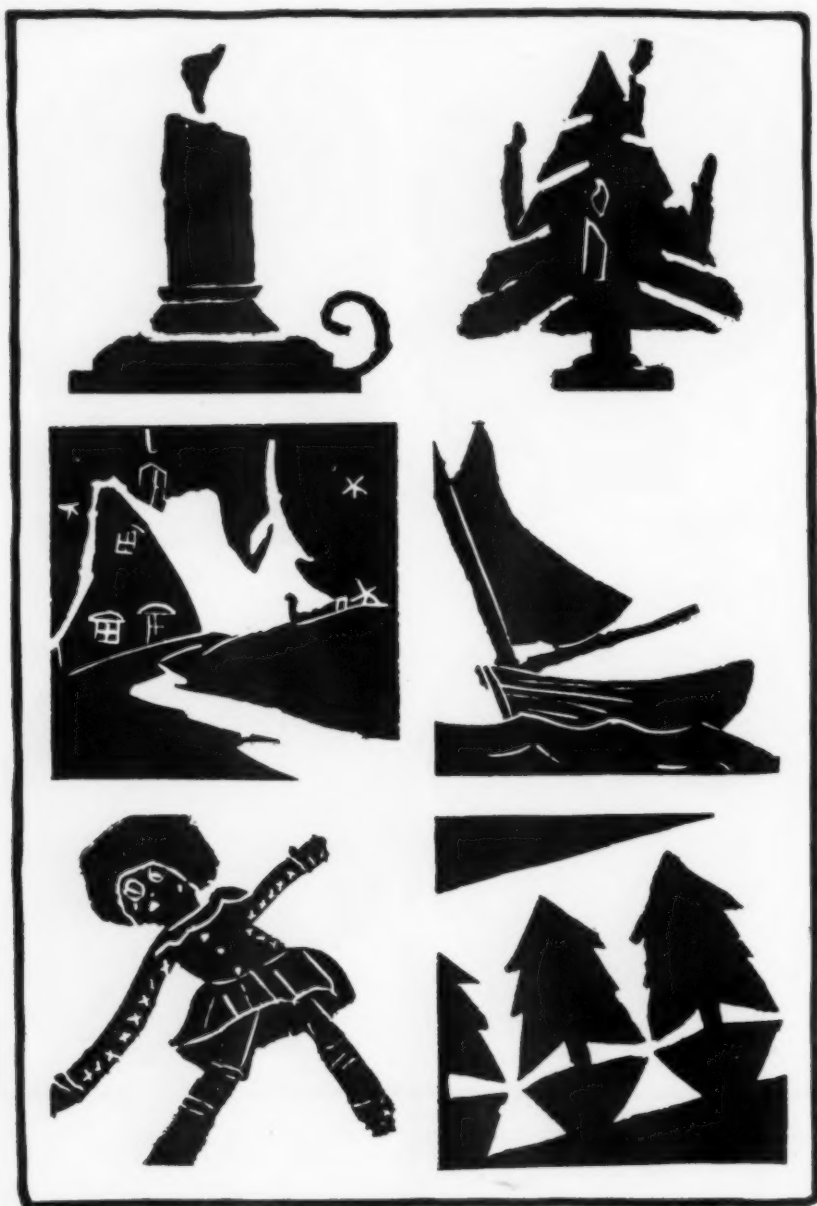
childrens' Christmas gifts to Mother and Daddy—a life-size silhouette in white mounted on 9 x 12 inch black paper. The silhouettes are so lovely that they are worth framing with a narrow black frame. Many mothers would appreciate this gift as a remembrance of their little girl's or boy's first year in school. Silhouettes can be made at any time during the year providing right light can be arranged to cast a shadow of the children.



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Plant Form in Three Dimensional Treatment

(Continued from page 226)

The accompanying illustrations show a study of plant form executed in charcoal and in pastel with bold rhythms in three dimensional treatment. By placing a simple plant form in a rectangular space, against a black background, the plant arrangement stands out in a strikingly forceful relief. Charcoal studies of plant forms in three dimensional treatment helped our beginning students of art structure to express themselves in a big, bold, free style.

Another advantage of this expression is that the results are entirely creative and that the students learn how to compose rhythmic line arrangements, also to manipulate light and dark to achieve aesthetic results.

The "Santons" of the Sandtable

(Continued from page 240)

The last afternoon of school the sandtable stood lighted in the hallway. It glistened and gleamed, throwing a soft radiance all around. Groups of children and grown-ups were about it from time to time, silent or speaking in low voices. Somehow, we felt that the true meaning of Christmas had been brought to the children's minds more clearly than ever before.

Calendars, a New Year Problem

(Continued from page 246)

water and boat as he wished, designed a simple half-inch border for the edge, and then mounted the boats on two or more colored mounts to harmonize with his colored boats.

The calendar pad was then added. If it did not harmonize with the mount, it was decorated with touches of color found on boats or mounts. There was a great demand for these calendars, which were used as Christmas gifts and greeting cards.

Consider the Season

JOHNNY's running errands willingly now. Susan's helping with the dishes—Christmas is coming!

It's quite, quite natural to do things with a little more gusto when a real, tangible reward is in view. You'll find you can help stimulate the interest of drawing pupils in their work, too, if you acquaint them with the Scholastic-Eldorado Award.

The Scholastic-Eldorado Award is sponsored yearly by the Joseph Dixon Crucible Company, manufacturers of Eldorado, the master drawing pencil.

Prizes of \$50, \$25, \$15, and five additional prizes of \$5 each are being given for the best pencil renderings submitted.

The Award need not interfere with class work. For all work done for the contest can easily be credited to class-standing. Full information can be obtained from the editors of *The Scholastic Magazine*, 155 East 44th Street, New York City. Joseph Dixon Crucible Company, Dept. 135j, Jersey City, N. J.

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New Books Relating to Art

A PORTFOLIO OF PENCIL SKETCHES, by Frank M.
Rines. Published by Boudreau & Yuhas, 525
Lexington Ave., New York. Price, \$1.00.

"Paper is part of the picture," quoting from the
advertising of a well-known manufacturer of draw-
ing paper; and paper is certainly a highly important
part of these pencil sketches of Mr. Rines. This
feature is stressed over and over again on the fifteen
plates which make up this fine set. How to use the
pencil is very intelligently illustrated and how to
omit the pencil where it is unnecessary is also shown.
For junior high and high school pupils, under the
guidance of trained instructors, this portfolio will be
a great help in teaching pencil technique.

Fifteen single plates finely reproduced and printed
on firm white drawing paper, 8½ x 11 inches; in
heavy paper folder.

ART FOR SCHOOLS AND COLLEGES, by Peter S.
Smyth, D.A., Art Master, The Academy, Allôa,
Scotland. Published by Isaac Pitman & Sons, New
York and London. Price, \$3.00.

"Art" as taught and appreciated in old England
is a much older institution than in New England and
the rest of our great but young country. Thus, the
author of this book has had an experience somewhat
different than our more modern teachers. He says,
plainly, that his idea of art instruction as expressed
here and as observed in British schools, may not be
generally accepted. This idea is, in a very few words
that "Art" instruction is now being substituted for
"Drawing" for young pupils in higher grade and
secondary schools, and is being done successfully.
In a perfectly logical way Mr. Smythe has laid out a
course, very well illustrated, which should afford a
new viewpoint and an inspiration to new endeavor
among "Art" teachers.

ART IN THE CLASSROOM, by Lawrence M. Halpin.
Published by Isaac Pitman & Sons, New York and
London. Price, \$2.25.

Art in the classroom may be defined quite differ-
ently than art in the museum, or art as discussed in
the Woman's Club. The term "art" when used
in relation to school programs includes drawing—in
mass, in outline, imaginative, out-door sketching,
design, lettering. It employs such media as pencil,
pastel, pen and ink, water color. The author of this
book is discussing the elements of art as practical
in the schools. He begins with the infant or primary
school, follows with drawing in the junior school, and
concludes with drawing in the senior school. The
fundamentals of a good beginning are discussed—
materials, processes, etc.; the method of giving the
lesson, and final results are well presented. In turn
the drawing of flat designs, spherical objects, cylind-
rical objects, prism-shaped objects are taken up
and exercises suggested for practice. Much use is

made of color; several inserts, tipped on, make the book very attractive.

One hundred thirty-four pages, 5½ x 8½ inches, cloth bound.

DESIGN, ITS FUNDAMENTALS AND APPLICATIONS, by Florence G. Bush and Frances R. Welbourne, published by Little, Brown & Company, Boston, price, \$1.90, is primarily a textbook for high school students of home economics who have had little previous training in art. It is a very direct manual of instruction, information, and illustrations. The subject matter has been planned to care for three levels of scholastic ability—Fair (C), Good (B), Superior (A); work must be done acceptably to gain the rank. The matter is arranged under three units: (1) Fundamental Principle of Design; (2) Costume; (3) The Home. Very practical, progressive, well illustrated, with a good bibliography and index.

Three hundred and six pages, 5½ x 8 inches, cloth bound.

MAKING AN ETCHING ("How to do it" Series), by Levon West. Published by The Studio Publications, Inc., New York. Price, \$2.50.

The valuable feature in this book is that it tells you "how to make an etching"—and you get the information before digesting a hundred or more pages. Then the book gives a complete list of all the elements required; photographic illustration of the various processes in operation; and concludes with prints, tipped on, of sixteen well-known etchings, name of the artist with an analysis of each etching. It is a book to be prized by those who wish to know how to make an etching, or wish to tell others.

Eighty pages, 7½ x 10 inches, board covers.

WOOD-ENGRAVING AND WOODCUTS ("How to do it" Series) by Clare Leighton. Published by The Studio Publications, New York. Price, \$2.50.

This is a companion to "Making an Etching," and is built up in exactly the same way. The two books are essential to a well filled library.



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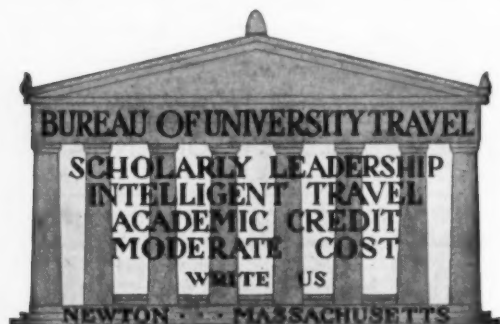
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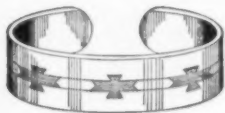
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A NEW LINE of drawing pencils is announced by the Joseph Dixon Crucible Co., manufacturers of Ticonderoga and Eldorado pencils. The new pencils are an addition to the Anadel line, and are known as Assortment No. 122, with twelve colors in the set. The pencil may be used over wet paper or dipped in water for water color effect. It is also designed to work efficiently when sketching first with the dry colored lead and then applying a wet brush to the pencil marks. According to the manufacturers all the colors of the Anadel line are exceptional in being entirely water soluble.



A NEW MODELING MATERIAL—"Clayola"—comes from the research department of Binney & Smith, the well-known originators of Crayola wax crayons and Artista water colors. Clayola modelling material is fine-grained, will not ruffle, tear or pull apart, and has a pleasant, lasting odor that does not become rancid with age. Children of kindergarten age may use Clayola with safety since it is absolutely harmless and sanitary. Waterproof and stainless, and comes in several colors.



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ANOTHER NEW metal artcraft material—"Apollometal"—has made its appearance and has been accepted by the packaging industry as well adapted to box coverings and other uses. The material is also being introduced to home and school for making many beautiful and useful articles. The material is lustrous, pliable, easily cut with scissors. It is a product of the Apollometal Works of New York and is distributed by the Apollometal Artcraft Company, 853 Broadway, New York City. A book of instructions and patterns is also put out which gives full information how to use the material in art craft work.

THE LATHAM FOUNDATION FOR THE PROMOTION OF HUMANE EDUCATION announces its yearly Humane Poster Contest. The rules for 1933 and all details will be furnished by addressing Box 1233, Stanford University, California.

The purpose of the contest is to inculcate the higher principles of Humaneness, upon which the peace and happiness of the world depend; to promote

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the character building of the child by an understanding of universal kinship; to foster a deeper understanding of and sympathy with man's relations—the animals—who cannot speak for themselves.

Cash prizes will be awarded in six groups:

- Group 1, Grades 1, 2, 3—9 first, 12 second
- Group 2, Grades 4, 5, 6,—10 first, 10 second, 15 third
- Group 3, Grades 6, 7, 8—7 first, 7 second 10 third
- Group 4, High Schools—7 first, 7 second, 10 third
- Group 5, Art Schools—1 first, 1 second, 3 third
- Group 6, Artists—1 first, 1 second, 3 third

Total prizes amount to more than \$650.

Summer School Scholarships in eight Art Schools will be given as special prizes to the best posters coming from the locality in which the schools are located.

Closing date is April 15, 1933.

All teachers are invited to enter this contest as it not only awards valuable prizes and scholarships, but offers a fine motivation for school art classes.

SIX COMPETITIONS, open to amateurs and art students in all parts of the world, are announced by the London publication, *The Artist*.

The branches of art for which entries are invited, together with the judges of each classification, are as follows: Oil Painting, Bertram Priestman, R.A.; Water-Color Painting, W. Russel Flint, A.R.A., R.E.; Etching and Drypoint, Malcolm Osborne, R.A., R.E.; Pastel Painting, Terriek Williams, A.R.A. V.P.R.I., R.O.I.; Story Illustration (in pen, wash, charcoal, crayon, or oils), Arthur Ferrier; Poster Designing, Gregory Brown.

A gold medal, a silver medal, and a bronze medal, each accompanied with a diploma, will be awarded to the winners in each of the six classifications, making eighteen prizes in all. The winning designs will be reproduced in the March, 1933, number of *The Artist*. Entries are now being received, and works must reach the London offices of *The Artist* not later than December 31.

The sponsors of these competitions are desirous of having the works of art students and amateurs from the United States represented. Entry forms and rules governing the contests may be secured by writing the American representative of *The Artist* at 265 West 34th Street, New York, N. Y.

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xiv

Indian Summer

has just gone into history for another year, but it has left a memory—a memory of riding along New England roads and seeing one camp after another of Indian Teepees—every corn field had them—row after row of corn stalks—a little imagination and you could see the squaws preparing the corn for the winter food supply.

Then my mind wandered—a sort of association of ideas, and I began to think of the Pueblo Indians—how, centuries ago, they stored their corn in baskets and bowls and thus began a period of art which was really American.

They developed real craftsmen and artists in the making and decorating of their baskets and pottery. And the work of the present generation is so important in the eyes of art dealers that one firm in Austria has a standing order with two of the present-day Pueblo Indian Artists to purchase all the large drawings that they make at \$75.00 each. Now an Indian artist does not work at art all year long because they won't let him. During the spring, summer and fall, as a member of his tribe, he must do his share of the work in the fields—planting, cultivating and harvesting. During the winter he draws and paints. Perhaps they have the advantage of us because they do not have to depend on art alone for their food and lodging.

In both Indian Decorative Designs and Indian Arts, shown in the list at the left, Pedro J. Lemos, through his wide personal acquaintance with the Indian Artists, has been permitted to show some of these fine designs and drawings—here you find some of the same type of work that the art dealers pay up to \$75.00 per drawing for, yet you may have not just one drawing, but an entire collection for the small sum of \$1.50.

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